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# SONGS

OF THE

## UNIVERSITY OF WISCONSIN



PUBLISHED BY

U. W. CLUB  
OF CHICAGO

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UNIVERSITY OF WISCONSIN  
MADISON, WIS.

-1911-

Mus 560.33.5  
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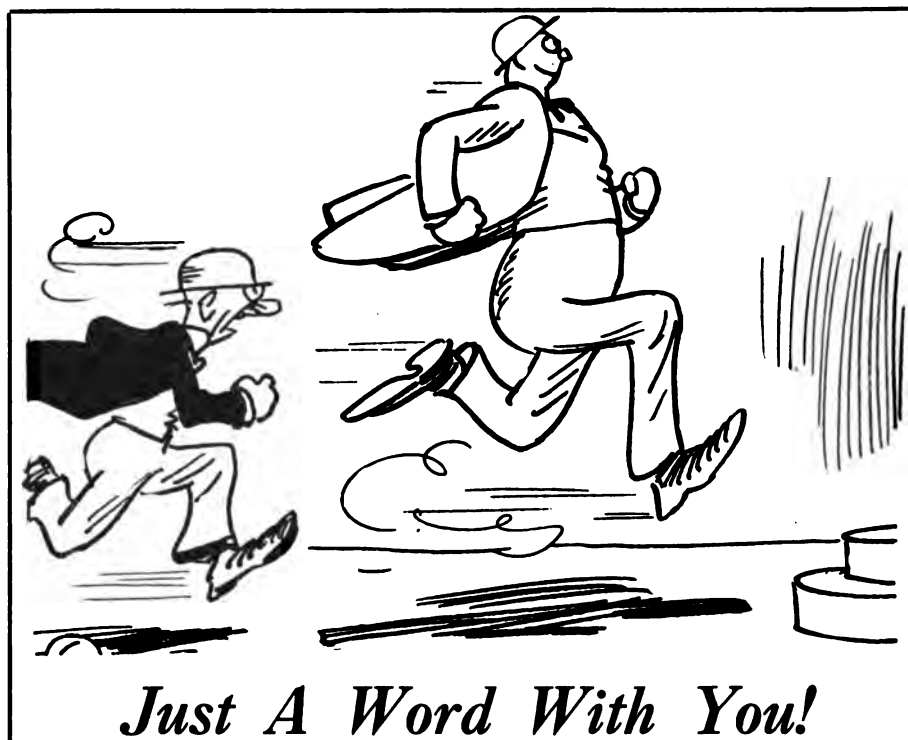
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Did you know that *You* were in the song-book business?

Did you know that the Wisconsin song-book is an all-university product -- for students and alumni?

And did you know that our song-book is doing nicely? Do you want to help? How?

Send in new songs. Get your friends to send in new ones, and let us have good ones and plenty of them so that we may substitute them for a number of the old ones that are less desirable. Read the story of the song-book on the next page.

And see that they *do* send in the songs.

Furthermore if there is anything about the present book that you do not like -- the cover, the material, the printing, the songs, anything -- write us all about it and *suggest something better*.

*Your help is needed* and with it, we will finally produce a Wisconsin song-book that is on a plane with the University and with the men and women who have attended the University.

Sincerely yours,

The Song-Book Committee

Frederick D. Silber '94

Frederic Hatton '01 S. E. Washburn '03

A. E. Van Hagan '06, Chairman

## THE STORY OF THE SONG-BOOK

The little red song-book published by the Class of '98 was the first Wisconsin song-book. This book contained the songs that had been written up to that time together with a number of new songs. It met with the instant success that it deserved.

Ten years went by before the work on another song-book was started. Then the U. W. Club of Chicago and the Class of 1910 started on the second edition. The owners of the plates and the copyright generously contributed these to the U. W. Club. Although death removed the first chairman of the song-book committee and a change in position necessitated the removal of the second one from the city, the work went on, and it was due to the determination of Dr. A. J. Ochsner and J. G. Wray that Wisconsin was to have another song-book. And the alumni in Chicago worked with them and with the committee in a whole hearted way, and after the song-book was published in the Spring of 1911, they manifested FURTHER INTEREST in a most SUBSTANTIAL manner.

The song-book is financially a success. It is standing and must continue to stand on its merits. You are not urged to buy unless you want a copy, but you are urged to tell us of any points in which you consider the book defective.

After the publication of the second edition, it seemed desirable to provide a plan for bringing out new and improved editions whenever the current edition was exhausted. An arrangement was made with the University Co-operative Company, whereby this company takes charge of the sale of the book while the U. W. Club has charge of printing and publishing it.

The U. W. Club realized, after publishing the last song-book, that there was room for a lot of improvement, and in order that the Improvement Association might get to work, a song contest was organized. This contest is perpetual. The contest for the third edition closed November 1st, 1911, and the contest for the fourth edition opened automatically on that date. Details regarding the conditions of the contest are given in the announcement which follows "The Story of the Song-Book." It will be noticed that a great deal of latitude is allowed in the kind of songs that may be submitted. Either the words or the music, or both, may be new. One may run across a pretty, foreign melody in his travels. Send it in. One may think up a good state song. Send it in. Or one may delve into the early history of the University and find there the material for an ancient song with a modern flavor. All that is asked is that the songs be suitable for a college song-book and that so far as possible they interpret the lives of Wisconsin men and women in college and out.

The first prize of fifty dollars in the song contest just closed was awarded to Messrs. Purdy & Besk for "Let's Drink to Old Wisconsin." The song is a rousing toast and well worth learning.

The second prize of twenty-five dollars has been awarded to A. C. Runzler for "Our Dear Old Wisconsin."

The songs were submitted to the judges without any identifying marks to indicate the authorship. The judges were Messrs. Silber, Washburn and Hatton, who are also members of the committee.

The new cover is to be credited to Mr. Carl Beck and Mr. Charles Schledorn. Mr. Beck criticised the old cover and then did some constructive work—he designed another one and contributed it. With this as a basis, Mr. Charles Schledorn then designed the present cover, which replaces the one he contributed for the last edition. Mr. Schledorn is not a Wisconsin man but he has contributed his work to both editions, and the U. W. Club takes this opportunity of thanking him.

We hope those of our friends who sent in songs or contributions which have not been used will not be offended. We are grateful to them for their interest and urge them to send in contributions for the next edition. The committee has tried to put out a book which will at once maintain a high standard and reconcile the interests of student and alumnus in the best manner possible with the material at hand. If we have fallen short we ask your indulgence.

With good wishes for the future of your song-book, we close our story.

### THE COMMITTEE:

Frederick D. Silber, '94.	Frederic Hatton, '01.
S. E. Washburn, '03.	A. E. Van Hagan, '06.

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## ANNOUNCEMENT OF SONG CONTEST.

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"The U. W. Club of Chicago desires to announce that in order to encourage the production of songs that will be suitable for future editions of the songbook entitled "U. W. Songs", two prizes are offered for new songs, the first prize being fifty dollars (\$50.00), and the second, twenty-five dollars (\$25.00). The conditions under which these prizes are to be awarded are as follows:-

1st: All those, who have been or who are students at the University of Wisconsin, are eligible for these prizes. However, there is no objection to a competitor co-operating with some one who has not attended the University.

2nd: Songs, in which the words only are new, may be entered, but in deciding on the merits of the songs offered, greater consideration will be given to those with original music and words.

3rd: The right is reserved to publish any or all songs submitted in future editions of the songbook, without compensation to those not awarded prizes.

4th: This contest is open until it is time to arrange for the publication of the next edition.

5th: All songs shall be sent to Mr. J. G. Wray, Secretary and Treasurer of the U. W. Club, 280 W. Washington St., Chicago, Ill. The songs should not be marked in any way to show the identity of its author but this information should be sent by letter accompanying the song."

*Chairman of the Songbook Committee*

## **The Wisconsin Yell.**

**U - RAH-RAH! WIS - CON - SIN!**

**U - RAH-RAH! WIS - CON - SIN!**

**U - RAH-RAH! WIS - CON - SIN!**

**TIGER**

# Toast to Wisconsin.

1

GOUNOD

Arr by E.A. Bredin

*Not too slow*

Var - si - ty! Var - si - ty! U rah - rah! Wis -

con - sin Praise to - thee we sing Praise to thee our

Al - ma - Ma - ter U rah rah! Wis - con - sin!

*Sing twice with yell.*



# Let's Drink To Old Wisconsin

Words by Carl Beck

Music by W.T. Purdy

The life at old Wis - con - sin is right jol - ly gay and free And  
Good fel - low - ship is al - ways found wher - ev - er Badg - ers meet For

ev - 'ry mans a bul - ly fel - low here you will a - gree We  
Old Wis - con - sin spir - it is the kind that can't be beat And

smoke the pipe of fel - low - ship and drink our ci - der clear A  
when we get to - geth - er it's like col - lege days once more Its

fine old life is this we lead of buck - ing and good cheer. The  
then that we are hap - py as our col - lege yells we roar. The

Copyright 1912 by U.W. Club of Chicago.

Awarded first prize of \$ 50.00 in 1911 Song Contest of U.W. Club.

# Let's Drink To Old Wisconsin CONCLUDED

3



life of col - lege days, we'll al - ways sing and praise.  
life of col - lege days, we'll al - ways sing and praise.

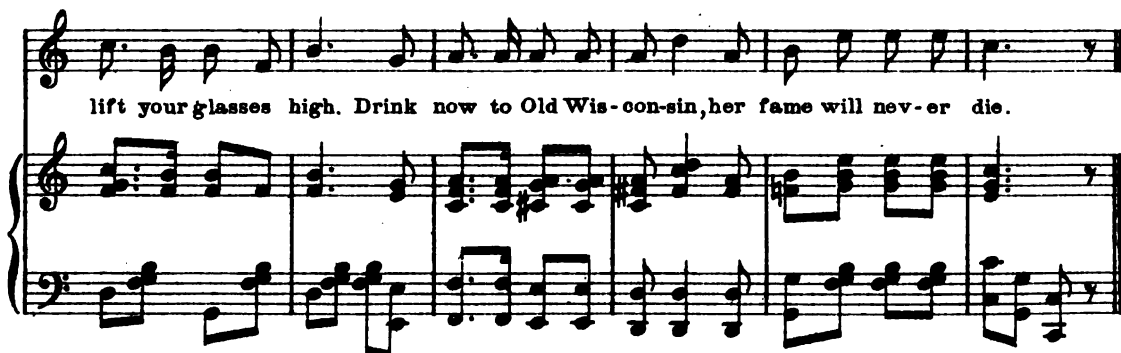
## CHORUS.



Let's drink to Old Wis-con-sin, that's just the place for me. Let's drink to Old Wis-



con-sin wher - ev - er we may be, Let's whoop her up now fel-lows, come



lift your glasses high. Drink now to Old Wis-con-sin, her fame will nev - er die.

# On, Wisconsin!

Words by Carl Beck

Music by W. T. Purdy

On, Wis - con - sin! On, Wis - con - sin! Plunge right thru that

line! Run the ball clear 'round Chi - ca - go, A

touch down sure this time On, Wis - con - sin!

On, Wis - con - sin! Fight on for her fame Fight!

fel - lows! Fight! And we will win this game.

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of five systems of music. The first system begins with a piano introduction marked 'mf-ff'. The lyrics are 'On, Wis - con - sin! On, Wis - con - sin! Plunge right thru that'. The second system continues with 'line! Run the ball clear 'round Chi - ca - go, A', with an asterisk above 'A'. The third system has 'touch down sure this time On, Wis - con - sin!'. The fourth system features 'On, Wis - con - sin! Fight on for her fame Fight!', with 'cresc.' and 'f' markings. The fifth system concludes with 'fel - lows! Fight! And we will win this game.'.

\* Run the ball 'round Minnesota

By permission

# The Elm Trees On The Campus

5

AIR: Der Lindenbaum

1 The elm-trees on the Cam-pus, A no-ble sight are they; From  
 2 The winds of rag-ing win-ter Have wres-tled with them oft, And  
 3 A thought of hum-ble hom-age Wis-con-sin's youth should pay These

year to year like sent-nels They stand in proud ar-ray. Wis-con-sin's youth un-  
 still they're proudly standing With branches throw-n a-loft, With branches thrown a-  
 staunch and state-ly elm-trees They see from day to day: Their roots in earth deep

num-ber'd Have passed them in re-view, And com-ing gen-er-  
 loft, to give Their cool and sooth-ing shade, And mark the beau-ty  
 buried Give strength to stand the strain; Their crowns bath'd in God's

a-tions Will pass them as we do, Will pass them as we do.  
 of a scene By man and na-ture made, By man and na-ture made.  
 sun-light Give life and grace of form, Give life and grace of form.

## Toast to Wisconsin.

Arr. fr. Gounod

**TENOR**

Var - si - ty! Var - si - ty! U - rah - rah! Wis - con - sin!

**BASSES**

**PIANO *ad lib.***

Praise to thee we sing, Praise to thee, our

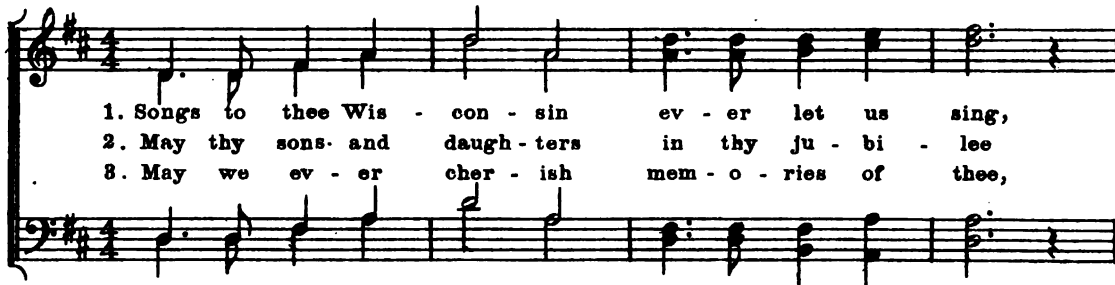
Al - ma - Ma - ter. U - rah-rah! Wis - con - sin!

# Songs to Thee, Wisconsin.


7

Words by E.A. Bredin

Music by Spohr



1. Songs to thee Wis - con - sin ev - er let us sing,  
2. May thy sons and daugh - ters in thy ju - bi - lee  
3. May we ev - er cher - ish mem - o - ries of thee,



Praise to Al - ma Ma - ter ev - er let us bring.  
See the dawn of great - er gran - der things to be.  
In what ev - er path - way our fu - ture course may be.



Queen of all the west, col - lege we love best.  
May thou e'er in - spire, heav'nly wis - dom's fire.  
Queen of all the west, col - lege we love best.

Queen of all the west, col - lege we love  
May thou e'er in - spire, heav'nly wis - dom  
Queen of all the west, col - lege we love



Queen of all the west, col - lege we love best.  
May thou e'er in - spire, heav'nly wis - dom's fire.  
Queen of all the west, col - lege we love best.

# We'll Cheer for Old Wisconsin.

Arr. by H.W. Marsh '10

The first system of the sheet music. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "We'll cheer for old Wis-con-sin, Wis - con-sin and the red. We'll". The piano accompaniment is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a steady bass line and chords that support the melody.

The second system of the sheet music. The vocal line continues with the lyrics: "cheer for old Wis-con-sin In our cof-fins when we're dead And". The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal melody.

The third system of the sheet music. The vocal line continues with the lyrics: "when we get to hea-ven We'll give the bad-ger yell, And". The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal melody.

The fourth system of the sheet music. The vocal line concludes with the lyrics: "if we're not so for-tu-nate, We'll give it down in— Cheer boys cheer etc.". The piano accompaniment concludes with the same rhythmic pattern, providing harmonic support for the vocal melody.

# Hot Time.

9

Phil Allen 99.

Cheer, boys, cheer! Wis - con - sin's got the

The first system of musical notation for the song 'Hot Time.' It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics 'Cheer, boys, cheer! Wis - con - sin's got the' are written below the notes. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The bass line is primarily composed of chords.

ball. U - rah - rah Oh, won't they take a

The second system of musical notation. The vocal line continues with the lyrics 'ball. U - rah - rah Oh, won't they take a'. The piano accompaniment continues with chords and some melodic movement in the right hand.

fall? For when we hit their line, They'll have no line at

The third system of musical notation. The vocal line continues with the lyrics 'fall? For when we hit their line, They'll have no line at'. The piano accompaniment continues with chords and melodic movement.

all. There'll be a hot-time at Wis - con-sin to night.

The fourth and final system of musical notation. The vocal line concludes with the lyrics 'all. There'll be a hot-time at Wis - con-sin to night.' The piano accompaniment concludes with a final chord and a double bar line.



# Wisconsin Days.

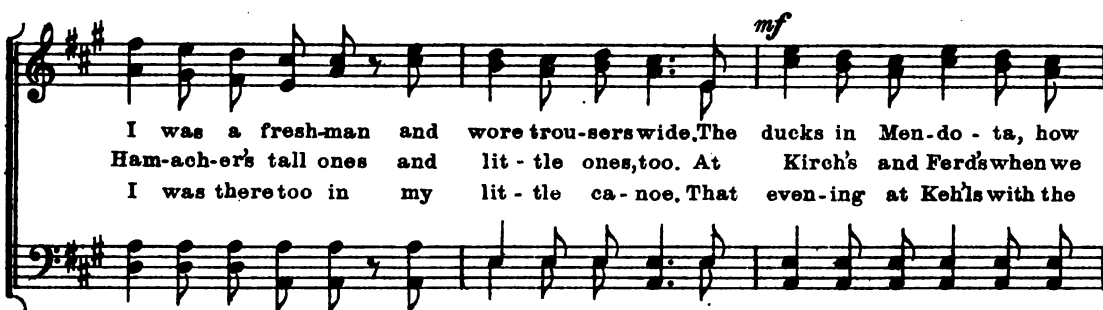
Ralph Birchard '10.

*p*

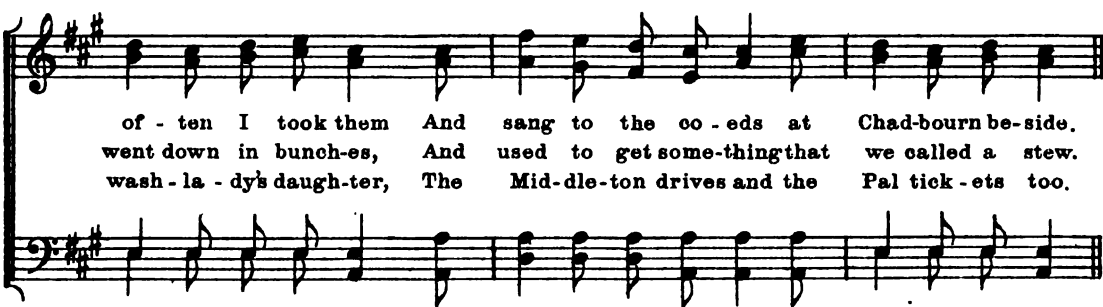


How well I re-mem-ber my days at Wis-con-sin When  
 How dear to my heart were those dog wag-on lunch-es, Pete  
 How well I re-mem-ber the moon on the wa-ter For

*mf*



I was a fresh-man and wore trou-sers wide, The ducks in Men-do-ta, how  
 Ham-ach-er's tall ones and lit-tle ones, too. At Kirch's and Ferd's when we  
 I was there too in my lit-tle ca-noe. That even-ing at Keh's with the



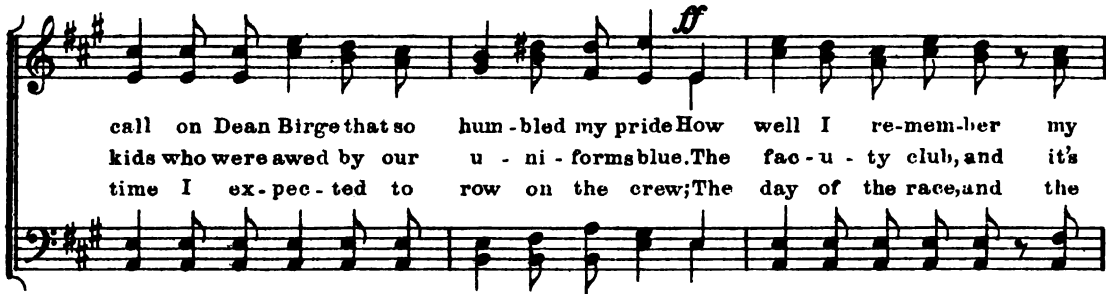
of-ten I took them And sang to the co-eds at Chad-bourn be-side.  
 went down in bunch-es, And used to get some-thing that we called a stew.  
 wash-la-dy's daugh-ter, The Mid-dle-ton drives and the Pal tick-ets too.



The nights at Ma-jes-tic I spent cel-e-bra-ting That  
 Those Fri-day night drills when we marched to Camp Ran-dall, The  
 Those Es-ther Beach par-ties and Gon-do-lier dan-ces. The

# Wisconsin Days CONCLUDED.

11



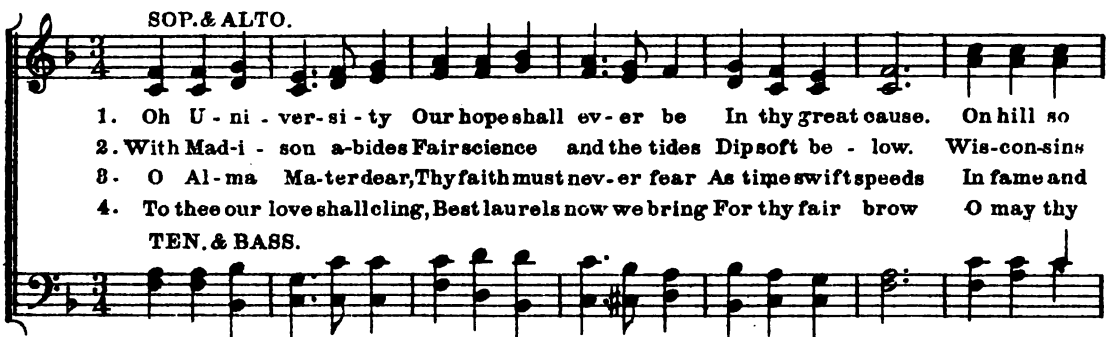
call on Dean Birge that so hum-bled my pride How well I re-mem-ber my  
kids who were awed by our u - ni - forms blue. The fac - u - ty club, and it's  
time I ex - pec - ted to row on the crew; The day of the race, and the



days at Wis-con-sin When I was a fresh-man and wore trow-sers wide.  
love-ly young scandal. The Girl-ing Court tall ones and lit - tle ones, too.  
talk of our chances, For I was there too in my lit - tle ca - noe.

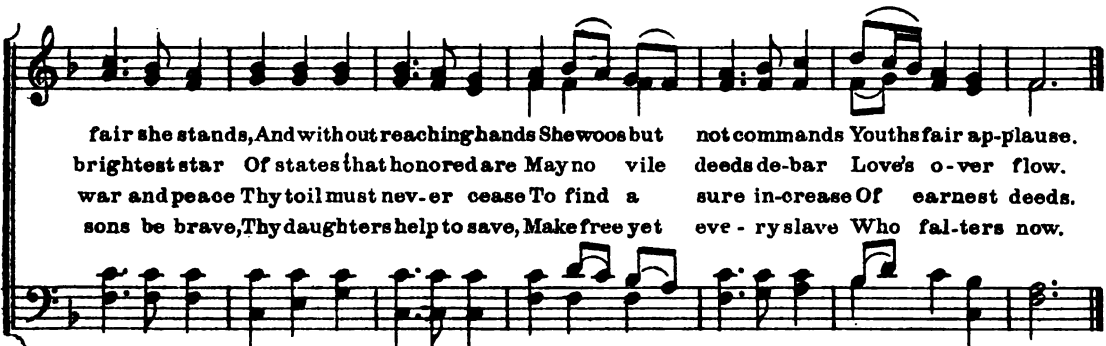
## University Hymn.

SOP. & ALTO.



1. Oh U - ni - ver - si - ty Our hopes shall ev - er be In thy great cause. On hill so  
2. With Mad - i - son a - bides Fair science and the tides Dip soft be - low. Wis - con - sin  
3. O Al - ma Ma - ter dear, Thy faith must nev - er fear As time swift speeds In fame and  
4. To thee our love shall cling, Best laurels now we bring For thy fair brow O may thy

TEN. & BASS.

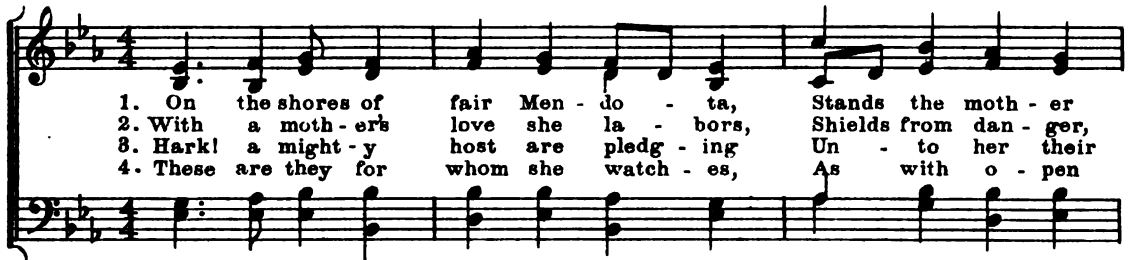



fair she stands, And without reaching hands She woos but not commands Youths fair ap - plause.  
brightest star Of states that honored are May no vile deeds de - bar Love's o - ver flow.  
war and peace Thy toil must nev - er cease To find a sure in - crease Of earnest deeds.  
sons be brave, Thy daughters help to save, Make free yet eve - ry slave Who fal - ters now.

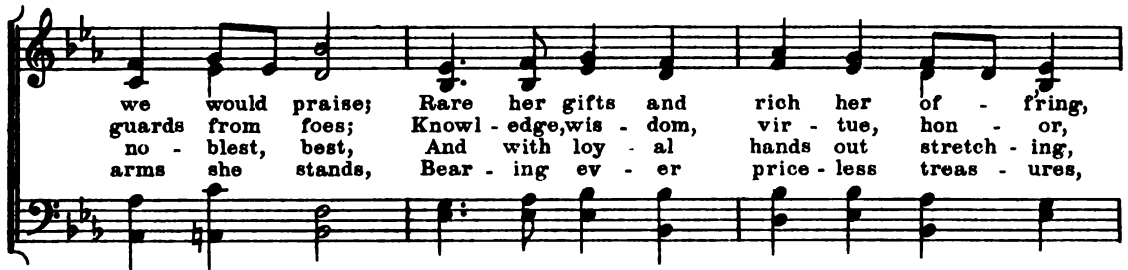
# Wisconsin Hymn.

Words by Mary M. Adams.

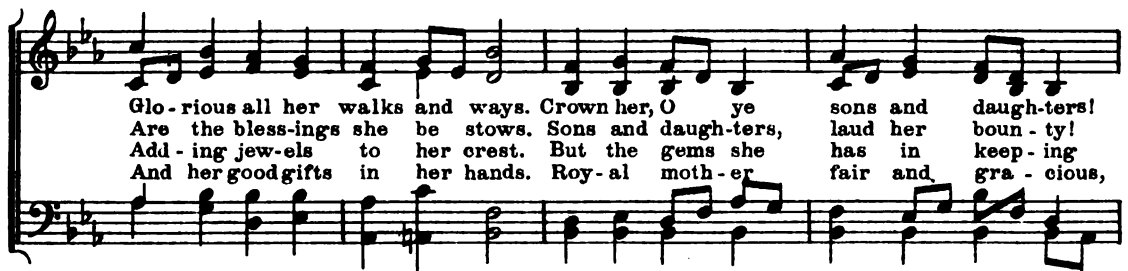
Air: Austrian National Hymn



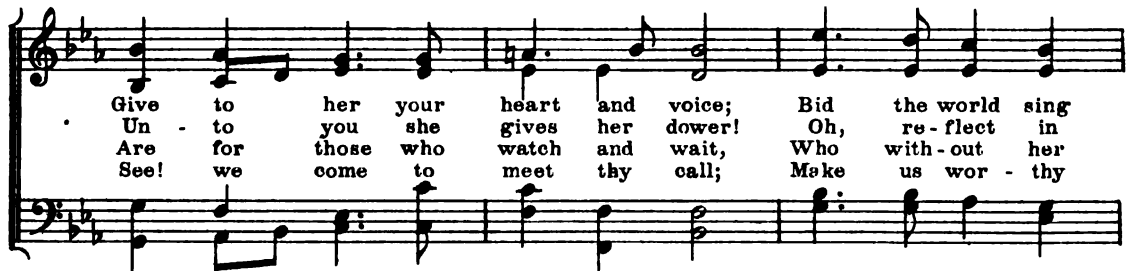
1. On the shores of fair Men - do - ta, Stands the moth - er  
 2. With a moth - er's love she la - bors, Shields from dan - ger,  
 3. Hark! a might - y host are pledg - ing, Un - to her their  
 4. These are they for whom she watch - es, As with o - pen



we would praise; Rare her gifts and rich her of - fring,  
 guards from foes; Knowl - edge, wis - dom, vir - tue, hon - or,  
 no - blest, best, And with loy - al hands out stretch - ing,  
 arms she stands, Bear - ing ev - er price - less treas - ures,



Glo - rious all her walks and ways. Crown her, O ye sons and daugh - ters!  
 Are the bless - ings she be stows. Sons and daugh - ters, laud her boun - ty!  
 Add - ing jew - els to her crest. But the gems she has in keep - ing  
 And her good gifts in her hands. Roy - al moth - er fair and gra - cious,



Give to her your heart and voice; Bid the world sing  
 Un - to you she gives dower! Oh, re - flect in  
 Are for those who watch and wait, Who with - out her  
 See! we come to meet thy call; Make us wor - thy



loud her an - them, And in all her work re - joice.  
 life her glo - ry, High ex - alt and prove her power.  
 loft - y tem - ples, All her words to deeds trans - late.  
 all thy bless - ings, Grant we keep it when it fall.

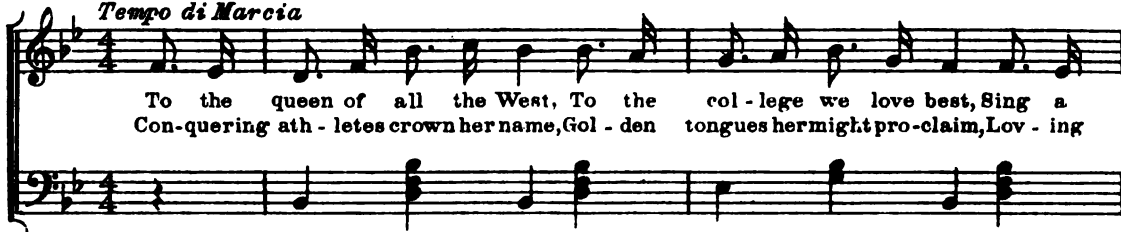
# Marching Song.

13

Words by A.N. Scribner '98

Air: Tramp, Tramp, Tramp

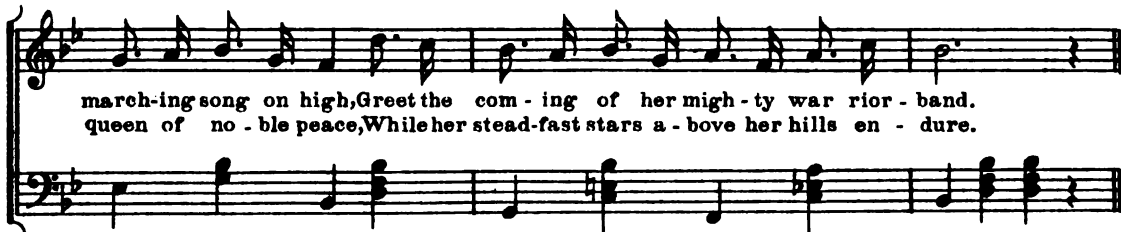
*Tempo di Marcia*



To the queen of all the West, To the col - lege we love best, Sing a  
Con - quering ath - letes crown her name, Gol - den tongues her might pro - claim, Lov - ing



song that ech - oes o - ver all the land, Raise her ban - ner to the sky, Raise her  
hearts beat loy - al to her teach - ings pure; Ev - er may her power in - crease, Bat - tle



march - ing song on high, Greet the com - ing of her migh - ty war rior - band.  
queen of no - ble peace, While her stead - fast stars a - bove her hills en - dure.

## CHORUS



Cheer, cheer, cheer, for old Wis - con - sin! Migh - ty be her name her hon - or



true May the car - di - nal we love Float all



oth - er flags a - bove, And her star be ev - er bright - est in the blue.

*By permission.*

# Champions of the West

AIR: The Steel King.

Arr. by W. T. PURDY.

Here's to old Wis - con - sin's he - roes, They score

points to oth - ers' ze - ros Rip 'em up for

old Wis - con - sin Wis - con - sin U - rah - rah Wis -

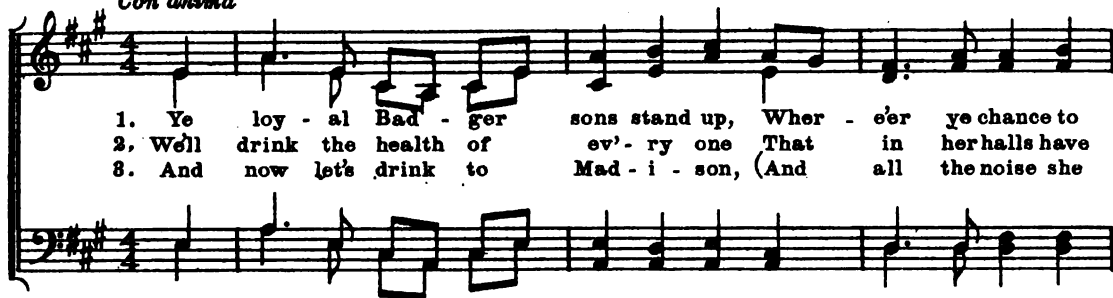
con - sin Champ - ions of the West.

# A Wisconsin Song

15

J. Bacon, '97

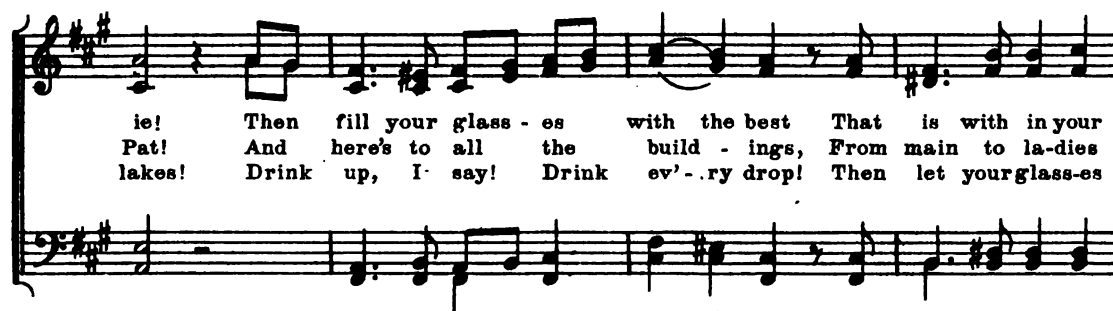
*Con anima*




1. Ye loy - al Bad - ger sons stand up, Wher - e'er ye chance to  
 2. Well drink the health of ev'-ry one That in her halls have  
 3. And now let's drink to Mad - i - son, (And all the noise she



be, And think of be - ing gath-ered round In one large com-pan-  
 sat, The fac - ul - ty, God bless 'em! From Prex-y up to  
 takes?) To pic - nic point and Mid - dle - ton, To Stough-on and the



ie! Then fill your glass - es with the best That is with in your  
 Pat! And here's to all the build - ings, From main to la-dies  
 lakes! Drink up, I say! Drink ev'-ry drop! Then let your glass-es



call And drink to old Wis - con - sin, The grand-est school of all!  
 hall; The pride of old Wis - con - sin, The grand-est school of all!  
 fall! You're drinking to Wis - con - sin, The grand-est school of all!

# Foot Ball Song.

Words by Fred D. Silber '94.

Music from Chocolate Soldier.

Arr. by W. T. Purdy.

*mf* Ev - 'ry man whose play - ing for Wis - con - sin Does his best from

first to last; — Pluck and spir - it's work - ing for Wis -

con - sin See her boys line up so fast; — Ev - 'ry one re -

mem - bers he is wear - ing on his breast the Card 'nal hue — U - rah -

# Foot Ball Song CONCLUDED

17

rah We've got them on the run boys U - rah - rah our ends have bro - ken

thro' Let's give a shout for old Wis - con - sin Wis - con - sin,

tried and strong and true. If we win, or if we lose the

game We know each man his du ty's done And a -

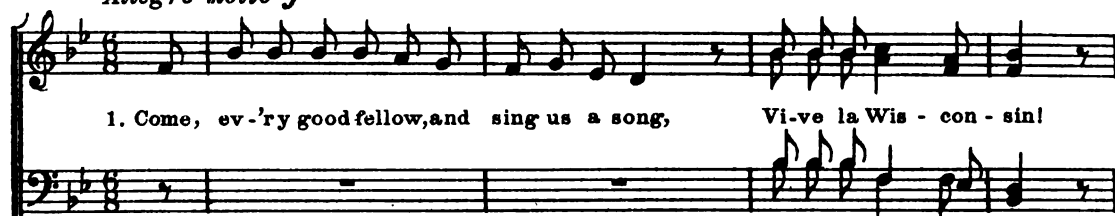
gain the old Wis-con-sin spir - it Points the way to vic - try won.



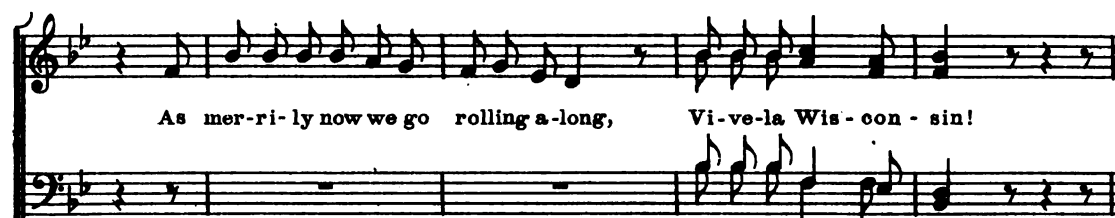
# Vive la Wisconsin

*Allegro molto f*

1. Come, ev-'ry good fellow, and sing us a song, Vi-ve la Wis - con - sin!



As mer-ri-ly now we go rolling a-long, Vi-ve-la Wis - con - sin!



## CHORUS

*ff* Vi - ve - la, vi - ve - la, vi - ve - la U, Vi - ve - la, vi - ve - la,



# Vive la Wisconsin — CONCLUDED.

19



2. We'll sing the fair sports in which students  
excel,  
Vive la Wisconsin!  
Which all of our fellows can play at so well,  
Vive la Wisconsin! Cho.

3. The U.W. teams on their laurels may rest,  
Vive la Wisconsin!  
For of all in the west they're acknowledged  
the best,  
Vive la Wisconsin! Cho.

4. Each student, ambitious in college to shine,  
Vive la Wisconsin!  
Seeks a place with the boys on the eleven or  
nine.  
Vive la Wisconsin! Cho.

5. Whenever they play we'll give them the  
"yell."  
Vive la Wisconsin!

At Chicago, Minnesota, Northwestern as  
well,  
Vive la Wisconsin! Cho.

6. When homeward from victory our athletes  
are borne,  
W Vive la Wisconsin!  
We assemble to greet them with bonfire  
and horn,  
Vive la Wisconsin! Cho.

7. 'Tis then college spirit attains its true height,  
Vive la Wisconsin!  
When all in the city go wild with delight,  
Vive la Wisconsin! Cho.

8. Then come let us give our heroes a toast,  
Vive la Wisconsin!  
May their victories increase and their strength  
be our boast,  
Vive la Wisconsin! Cho.

## Those Vacant Chairs.

By J.G.H.

We shall meet but we shall miss them,  
There will be some vacant chairs;  
We shall miss their cheerful laughter,  
We shall miss their verdant airs.  
They have gone to their dear Mammias,  
Far into some inland town,  
The exams, they failed to fathom,  
Turned our luckless Freshmen down.

### CHORUS.—

We shall meet but we shall miss them,  
There will be some vacant chairs;  
The exams they failed to fathom,  
They have shed their parting tears.

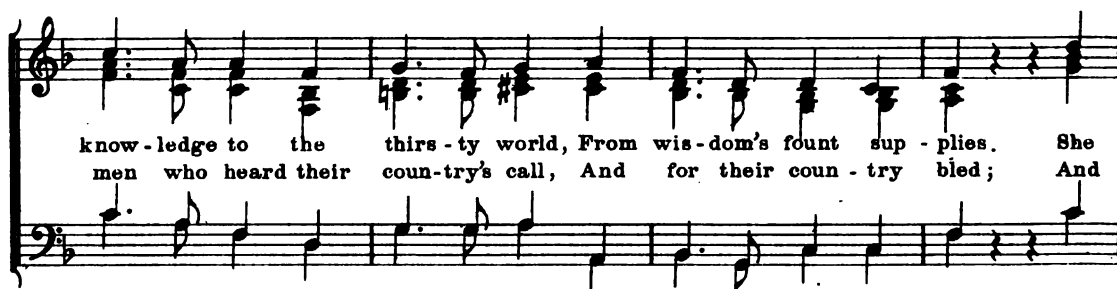
# Our Dear Old Alma Mater.

Words by W. T. ARNDT, '96.

Arr. by FRED D. SILBER, '94.



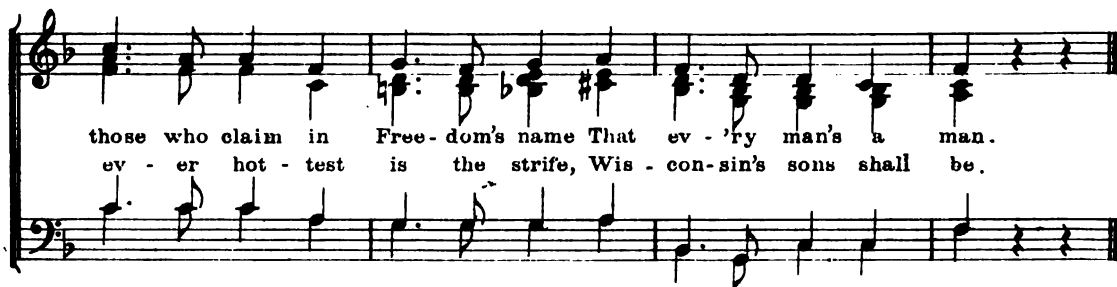
1. En - throned be - tween two spark - ling lakes Our Al - ma Ma - ter lies; And  
2. These halls where once our fa - thers trod, Still ech - o to the tread Of



know - ledge to the thirs - ty world, From wis - dom's fount sup - plies. She  
men who heard their coun - try's call, And for their coun - try bled; And



knows no col - or, race, or sect, But stand - eth in the van Of  
if a - gain the na - tion calls, On land or on the sea, Wher -



those who claim in Free - dom's name That ev - 'ry man's a man.  
ev - er hot - test is the strife, Wis - con - sin's sons shall be.

3. The friendships formed within these walls  
So bright and fresh to-day  
Though years may come and years may go,  
Will never fade away.  
E'en though the storm-clouds rolling on,  
Shall cover up the skies,  
The darkness drear will be dispelled  
Whene'er these visions rise.

4. And when in after years we roam  
Far from the vine clad hills,  
We'll bless the one that thoughts of them  
From memory's past recalls.  
Then let our hearts responsive be,  
And ready be our hand;  
Our watch-cry for Wisconsin,  
For our God and Native Land.

# Our Dear Old Wisconsin

A. C. Runzler '12

*Tempo di Marcia.*

Wis - con - sin! Wis - con - sin! Our Al - ma Ma - ter

Dear, To thee we owe our song of praise, To thee we'll give our

word of cheer, And we'll al - ways, al - ways, al-ways come back,

Yes we will For we'll nev - er for - get Our dear old Wis - con - sin.  
*ritardando*

Awarded Second prize \$ 25.00 in 1911 Song contest of U. W. club.

Copyright 1912 by U. W. club of Chicago.

# Victorious Badgers.

A. N. GEYER, '09.  
Arr. by Donald Bestor.

*Moderato*

The piano introduction is in G major, 2/4 time, marked Moderato. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. The piece begins with a forte (f) dynamic and ends with a fermata on the final chord.

Where the har - dy north - ern breez - es sweep o'er wood - ed hills, Stands our  
In these days when all a - chieve - ment is thru toil at - tained, 'Tis "No.

The first system of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part has a steady eighth-note bass line. The lyrics are: "Where the har - dy north - ern breez - es sweep o'er wood - ed hills, Stands our In these days when all a - chieve - ment is thru toil at - tained, 'Tis "No."

no - ble Al - ma Ma - ter, on Men - do - ta's ver - dant shore, And ad -  
quit - ters in Wis - con - sin' that her sons would proud - ly boast, And the

The second system continues the vocal melody and piano accompaniment. The lyrics are: "no - ble Al - ma Ma - ter, on Men - do - ta's ver - dant shore, And ad - quit - ters in Wis - con - sin' that her sons would proud - ly boast, And the"

mir - ing sons for - ev - er of her prais - es tell, And her  
"use - ful - ed - u - ca - tion" she is famed to give Will ad -

The third system concludes the song with the final vocal melody and piano accompaniment. The lyrics are: "mir - ing sons for - ev - er of her prais - es tell, And her 'use - ful - ed - u - ca - tion' she is famed to give Will ad -"

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# Victorious Badgers CONTINUED.

23

First system of musical notation. The vocal line (treble clef) has a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "vic - to - ries she counts them by the score. ———— Once in vance them to those goals de - sir - ed most. ———— When too". The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *p* (piano) is present at the end of the system.

Second system of musical notation. The vocal line continues with the lyrics: "con - test fierce her loy - al sons were striv - ing, And it quick - ly col - lege life for us is o - ver, And in". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *h* (half) is present in the piano part.

Third system of musical notation. The vocal line continues with the lyrics: "seem'd per-haps, her strength had been a boast; But the cheers and songs to ser - vice we per - sue life's va - rious ways, Oft our tho'ts will turn to". The piano accompaniment features a *cresc.* (crescendo) marking. The system ends with a double bar line and repeat signs.

Fourth system of musical notation. The vocal line continues with the lyrics: "urge the Bad - gers on, Led to vic - try when the co - eds sang the 'Toast' — scenes for which we yearn, And the mem - o - ries of good old col - lege days. —". The piano accompaniment features a *rit.* (ritardando) marking. The system ends with a double bar line and repeat signs.

# Victorious Badgers CONCLUDED.

CHORUS

*Tempo di Marcia.*

Then a rous - ing cheer for old Wis - con - sin, — Let it ev - er for her re -

sound! — First of all the West, — Her sons will nev - er rest — Un - til the em - blem of

Car - dinal a - bove all is found. May the love for our dear Al - ma Ma - ter — Be un -

changed in our strug - gle in life, — Sing - ing "Var - si - ty, Var - si - ty U - rah - rah Wis -

con - sin," Bad - gers shall win in ev - 'ry strife. — Then a strife.

# All Hail! Alma Mater Wisconsin.

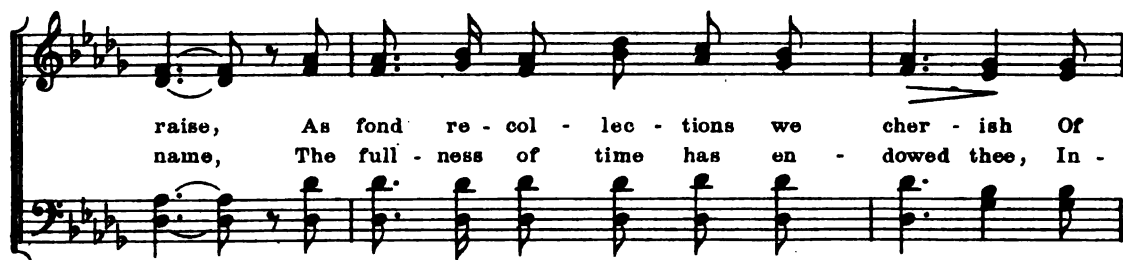
25

Words by A.S. Hibbard.

Tune: Die Lorelei



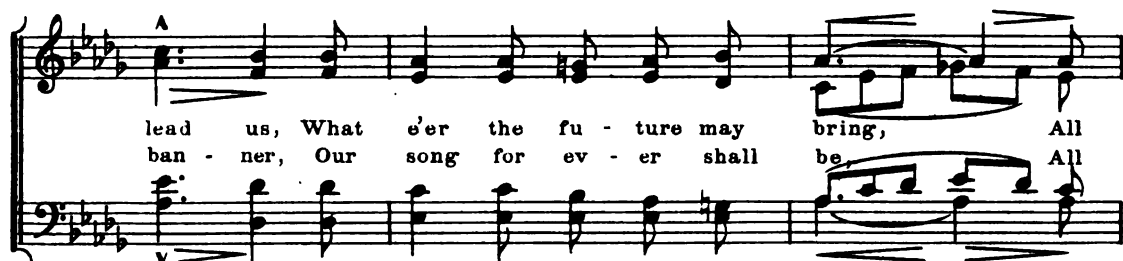
All Hail! Al-ma Ma-ter Wis-con-sin, To thee our voic-es we  
All Hail! Al-ma Ma-ter Wis-con-sin, Il-lus-tri-ous be thy



raise, As fond re-col-lec-tions we cher-ish Of  
name, The full-ness of time has en-dowed thee, In-



joys in our old col-lege days, Where ev-er lifes jour-ney may  
creas-ing en-dur-ing thy fame, While proud-ly we cheer'neath thy



lead us, What e'er the fu-ture may bring, All  
ban-ner, Our song for ev-er shall be, All



Hail Al-ma Ma-ter Wis-con-sin Thy sons shall loy-al-ly sing.  
Hail Al-ma Ma-ter Wis-con-sin Our Al-ma Ma-ter to thee.



# Cardinal March

E. A. Bredin

*Intro.*

*f* *p*

U rah! rah! rah! Wis-con-sin

Var-si-ty, We sing our songs to thee We hail thy vic-to-ry U rah! rah!

rah! Wis-con-sin Var-si-ty, Our Al-ma Ma-ter dear, All hail to

thee! U rah! rah! Wis-con-sin Var-si-ty! To our foes we'll nev-er

By permission

# Cardinal March CONTINUED

27

8

bend the knee U rah, rah, rah! — Wis-con-sin Var-si-ty, We sing our

8

songs to thee, We hail thy vic-to-ry, U rah! rah! rah! — Wis-con-sin Var-si-ty, Our Al-ma

8

Ma-ter dear. All hail to thee!

(Austrian hymn) Strict tempo

On the shores of fain Men-do-ta Stands the moth-er

we would praise. Rare her gifts and rich her off-'rings

## Cardinal March CONTINUED

Glor - ious all her walks and ways. Crown her, O ye

sons and daught-ers, Give to her your heart and voice,

Bid the world sing loud her an-them, And in all her work re-joice.

U rah! rah! rah! — Wis-con-sin

Var - si - ty, We sing our songs to thee, We hail thy vic - to - ry, U rah! rah!

# Cardinal March CONCLUDED

29

rah! — Wis-con-sin Var-si-ty, Our Al-ma Ma-ter dear. All hail to thee! U rah!

rah! — Wis-con-sin Var-si-ty To our foes — we'll nev-er

bend the knee, U rah! rah! rah! — Wis-con-sin Var-si-ty, We sing our

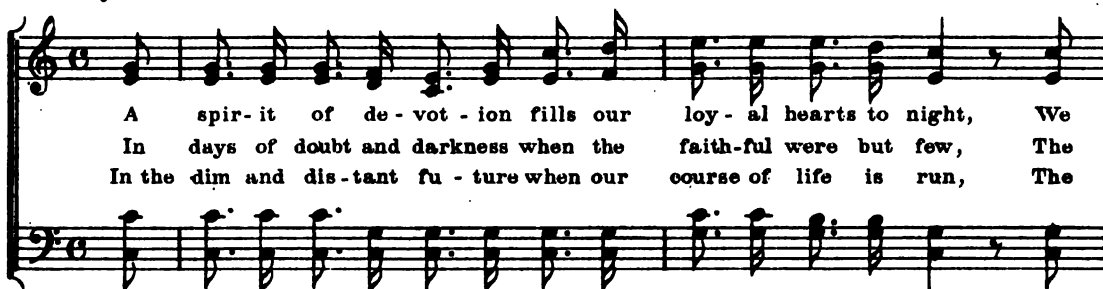
songs to thee, We hail thy vic-to-ry, U rah! rah! rah! — Wis-con-sin

Var-si-ty, Our Al-ma Ma-ter dear, All hail to thee!

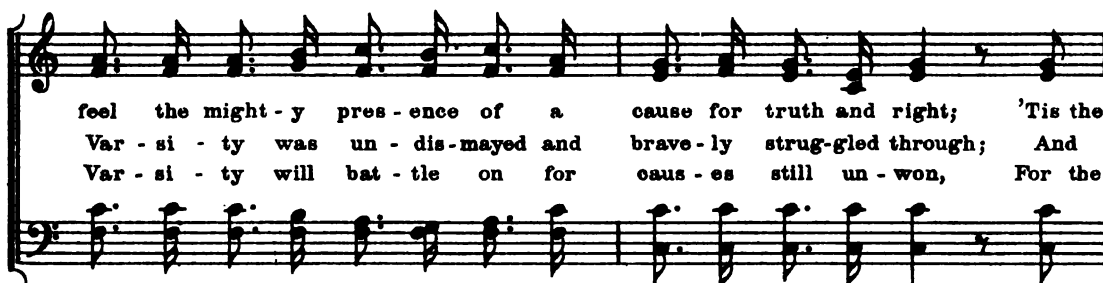
# The Varsity.

Words by Julius E. Olson.

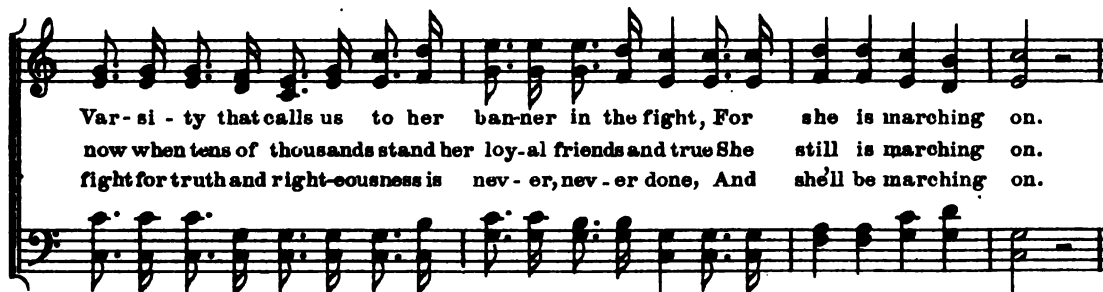
Air: John Brown's Body



A spir - it of de - vot - ion fills our loy - al hearts to night, We  
In days of doubt and darkness when the faith - ful were but few, The  
In the dim and dis - tant fu - ture when our course of life is run, The



feel the might - y pres - ence of a cause for truth and right; 'Tis the  
Var - si - ty was un - dis - mayed and brave - ly strug - gled through; And  
Var - si - ty will bat - tle on for caus - es still un - won, For the



Var - si - ty that calls us to her banner in the fight, For she is marching on.  
now when tens of thousands stand her loy - al friends and true She still is marching on.  
fight for truth and right - eousness is nev - er, nev - er done, And she'll be marching on.



**CHORUS.**  
U rah rah for old Wis - con - sin U rah rah for old Wis -




con - sin U rah rah for old Wis - con - sin For she is marching on.

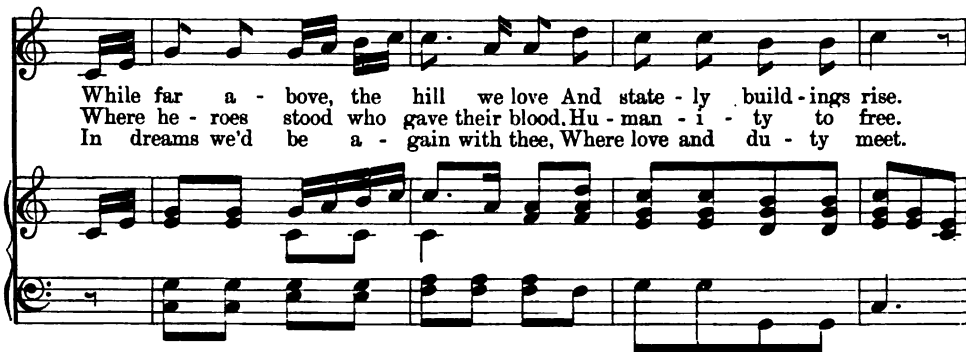
Words by R. N. McMynn.

## Fair Varsity.

Arr. from the German.



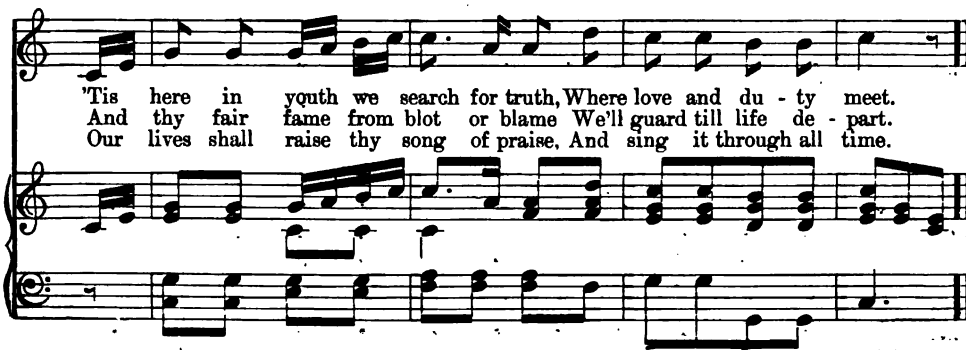
1. Near cam - pus green floats sil - ver sheen Of lake 'neath az - ure skies,  
 2. The re - gion round is hal - lowed ground, Camp Randall, hail to thee!  
 3. Dear moth - er, these blest mem - o - ries Shall bloom for - ev - er sweet;



While far a - bove, the hill we love And state - ly build - ings rise.  
 Where he - roes stood who gave their blood, Hu - man - i - ty to free.  
 In dreams we'd be a - gain with thee, Where love and du - ty meet.



To this thy home with joy we come To pay thee hom - age sweet;  
 Thy king - dom, this rich realm of bliss, Wis - con - sin, Queen thou art;  
 May thy dear name our hearts en - flame To thought and deed sub - lime;



'Tis here in youth we search for truth, Where love and du - ty meet.  
 And thy fair fame from blot or blame We'll guard till life de - part.  
 Our lives shall raise thy song of praise, And sing it through all time.

# Wisconsin Marching Song.

Words by PHILIP L. ALLEN, '99.  
Lively. Melody in 2d Tenor.


Arr. from German.



1. Clear the way for old Wis - con - sin! For to sing her praise we  
2. With our songs the air is sound - ing; For Wis - con - sin let us




come, For to sing her praise we come; With a U - rah -  
sing, For Wis - con - sin let us sing; Loud and clear with



rah! Wis - con - sin, As we march with fife and drum.  
voice re - sound - ing, Far and wide her prais - es sing.

## CHORUS.



See the Car - di - nal floats high, Bright and gleam - ing in the



sky, For the Var - si - ty we love,— May its glo - ry nev - er

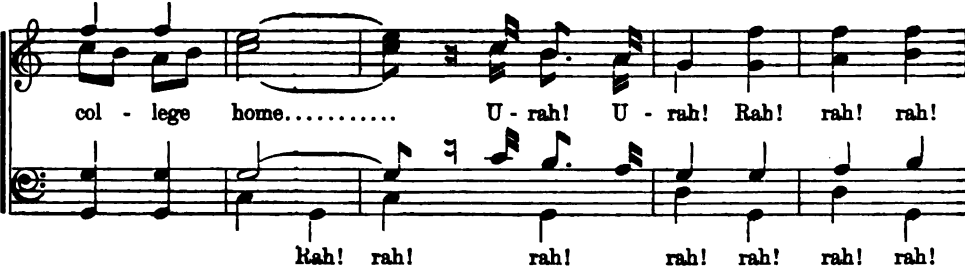
# Wisconsin Marching Song—CONCLUDED. 33



die. We are loy - al sons and true, And wher - ev - er we may



roam We will sing for Old Wis - con - - sin, For our dear old



col - lege home..... U - rah! U - rah! Rah! rah! rah!  
Rah! rah! rah! rah! rah! rah! rah! rah!



rah!..... We will sing for old Wis - con - - sin, U - rah! U -  
rah! rah! rah! rah! rah! rah! rah! rah! rah! rah! rah!

*Melody.*



rah! rah! rah! rah! rah!..... For our dear old col - lege home....  
rah! rah! rah! rah! rah! rah! rah!



# Mendota Crew Song.

(As sung by the 1896 Glee Club.)

H. D. SLEEPER.  
Adapted from "Mendota Waltzes."

1. O - ver Men - do - ta's  
2. Hark to a dole - ful

PIANO or VOICES.

La la la la


Zum zum

wa - ters, Mov-ing with meas - ured sweep and strong.....  
ech - o Down in the "wood - en nut - meg State,".....

Wak - ing a thou - sand rip - ples, Grace-ful - ly glides a crew a-  
While at the fin - ish the Bad - gers Pa - tient - ly for the fresh - men

# Mendota Crew Song—CONTINUED.

35



long..... Fol - low the rhyth - mic mo - tion. Rap - id - ly  
wait..... What is the trou - ble with "E - li?" What makes the



draw - ing them from view..... Oh, 'tis the ya - ra  
at - mos - phere so "blue?"..... Oh, 'tis the ya - ra



ya - - ra stroke, 'Tis our Wis - con - sin crew.....  
ya - - ra stroke, 'Tis our Wis - con - sin crew.....

## Mendota Crew Song—CONCLUDED

CHORUS.  
TENORS. La la la We row on Men-do-ta, O, la la

Row, row, row, ..... row,

BASSES. *Melody.*

Row, row, row, row, row,

PIANO

la We row on Mo-no-na; *Cres.*

la la row, ..... la *Melody.* A trib-ute we bring, A

row, row, row,

pæ-an we sing, To our stur-dy Wis-con-sin crew.....

Var-si-ty crew.

8 8


# To Alma Mater.

37



Words by H. D. SLEEPER.

Music by FRANZ ABT.


*Allegro con fuoco.*




1. Let us raise a song, And the strain pro-long, For Wis-con - sin is our choice,  
 2. By her vine-clad walls, In her hallowed halls, Have the years too quick-ly sped,  
 3. Then a rous-ing cheer, Al - ma Ma - ter dear, Will we give to thee to - night,


To her grow-ing fame, Her un-tar-nished name, Let us sing with heart and voice.  
 But the truth impressed In each youthful breast, Will a life - long ra - diance shed.  
 May thy friends e'er stand An un-brok - en band, May thy fu - ture e'er be bright.




## CHORUS.




We will hon-or thee in song, And the joy-ous strain pro - long,



We will hon-or thee in song, And the joy-ous strain



We will hon - or thee in song, And the joy - ous strain pro - long.



pro - long, in song, And the joy - ous strain pro-long.

# Conceited Things

Words by FLOYD McCLURE, '95.

Music by L. S. THOMPSON.

1. You have been  
2. When we were  
3. Now that those

*Vivace.*

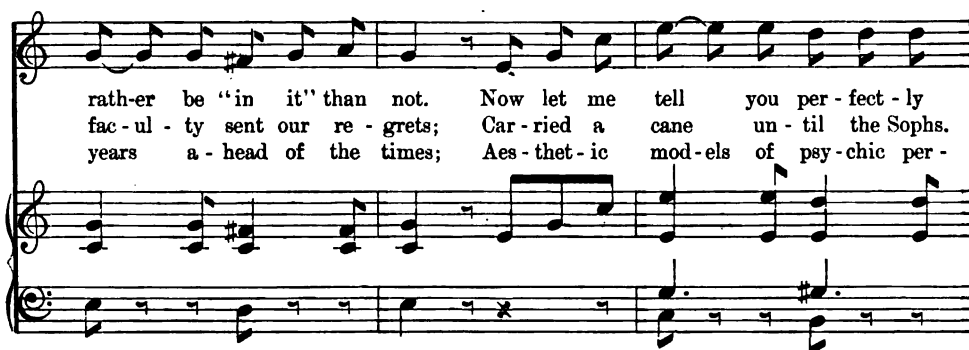
*f f p*

told that col - lege stu - dents Are a most' ir - re - press - i - ble  
Fresh - men in the col - lege, As you have heard, we smoked ci - gar -  
hal - cy - on days are o - ver, We have de - vel - oped a - long dif - f'rent

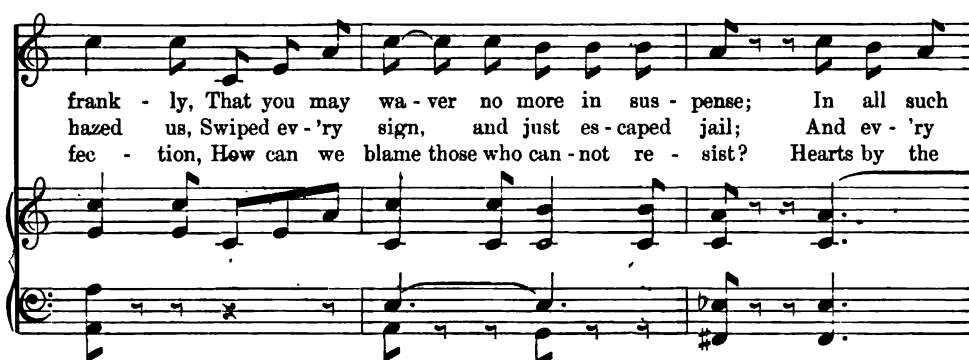
lot; That when it comes to ha - zing a Fresh - man, They would much  
ettes; Six times a week we cut ev - 'ry lec - ture, And to the  
lines; Noth - ing in sci - ence that we have - n't mas - tered, — We are ten

# Conceited Things - CONTINUED.

39

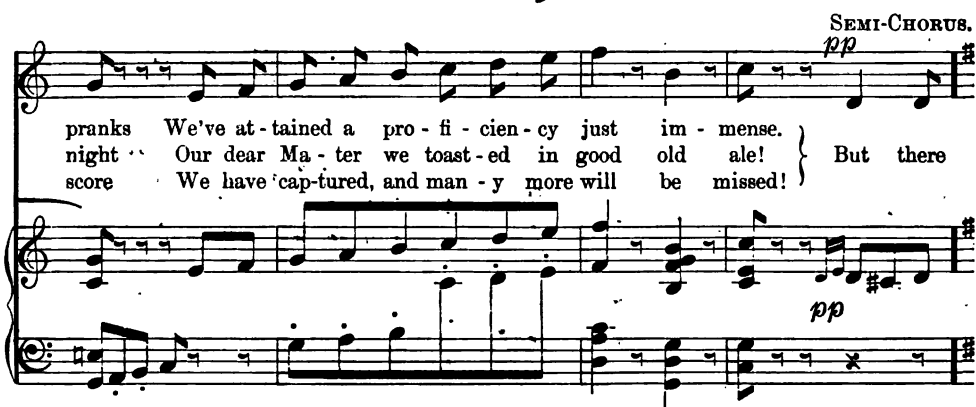


rath-er be "in it" than not. Now let me tell you per - fect - ly  
 fac - ul - ty sent our re - grets; Car - ried a cane un - til the Sophs.  
 years a - head of the times; Aes - thet - ic mod - els of psy - chic per -



frank - ly, That you may wa - ver no more in sus - pense; In all such  
 hazed us, Swiped ev - 'ry sign, and just es - caped jail; And ev - 'ry  
 fec - tion, How can we blame those who can - not re - sist? Hearts by the

SEMI-CHORUS.  
*pp*



pranks We've at - tained a pro - fi - cien - cy just im - mense.  
 night Our dear Ma - ter we toast - ed in good old ale! } But there  
 score We have 'cap - tured, and man - y more will be missed! }

*pp*



are days when we "grind," ..... We nev - er

## Conceited Things - CONTINUED.

mind,..... We are that kind..... For in a

*pp*

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are 'mind,..... We are that kind..... For in a'. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. A dynamic marking of *pp* (pianissimo) is placed below the piano staff.

quiz we find re - lief..... From

This system contains the next two staves of music. The vocal line continues with the lyrics 'quiz we find re - lief..... From'. The piano accompaniment continues with the same rhythmic pattern. The key signature remains one sharp.

CHORUS. *ff*

an - tics that give our fond friends grief. Oh, we are

*ff*

This system contains the third and fourth staves of music. The third staff begins with the label 'CHORUS. *ff*' (Chorus, fortissimo). The lyrics are 'an - tics that give our fond friends grief. Oh, we are'. The piano accompaniment continues. A dynamic marking of *ff* is placed below the piano staff.

jol - ly col - lege stu - dents, And we are out to be viewed as a

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics 'jol - ly col - lege stu - dents, And we are out to be viewed as a'. The piano accompaniment continues with the same rhythmic pattern. The key signature remains one sharp.

# Conceited Things—CONCLUDED.

41

sight! Both in our per - son - al es - ti - ma - tion And in

This system contains the first line of music. It features a vocal melody on a single treble staff and a piano accompaniment on grand staves (treble and bass). The lyrics 'sight! Both in our per - son - al es - ti - ma - tion And in' are written below the vocal staff.

yours we are cer - tain - ly bright! We are the in - car - na - tion of

This system contains the second line of music. It continues the vocal melody and piano accompaniment. The lyrics 'yours we are cer - tain - ly bright! We are the in - car - na - tion of' are written below the vocal staff.

knowl - edge, We are the es - sence of stud - ied con - ceit: There is no

This system contains the third line of music. The lyrics 'knowl - edge, We are the es - sence of stud - ied con - ceit: There is no' are written below the vocal staff.

doubt But that we are the peo - ple who can't be beat!

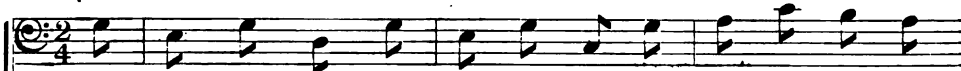
This system contains the final line of music. The lyrics 'doubt But that we are the peo - ple who can't be beat!' are written below the vocal staff. The system concludes with a double bar line. A dynamic marking 'sf' (sforzando) is present in the piano accompaniment.



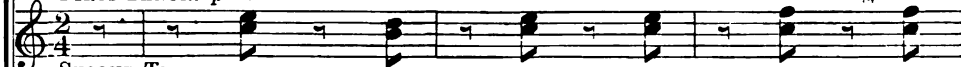
## '94 Football Song

Words by C. F. McClure, '95.

Music by W. G. Sired.

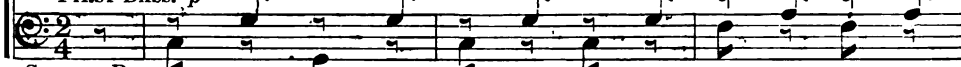
SQLO. FIRST BASS. *Moderato.*

1. A song of con - quest I will sing, Of he - roes bold and
2. The lit - tle school - boys from Be - loit Were just a pie of
3. Yet in the West there lived a team, As Go - phers known to

*Vocal accompaniment.*FIRST TENOR. *p*

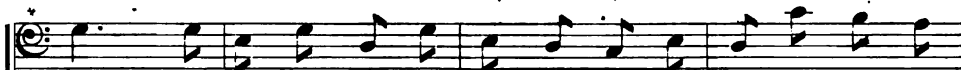
SECOND TENOR.

La, la, la, la, la, la,

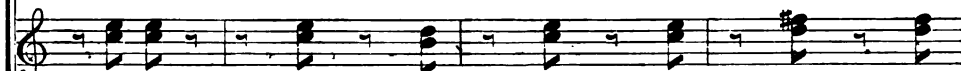
FIRST BASS. *p*

SECOND BASS.

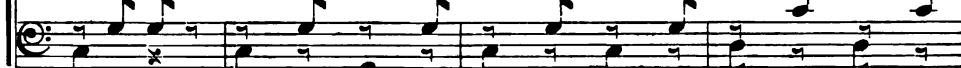
La, la, la, la, la, la,



brave, Who on the grid - iron fought and bled, Their Ma - ter's name to  
mince; I - o - wa's gi - ants lined up strong: They have - n't been seen  
fame, Who were al - most too proud to play, So glo - rious was their



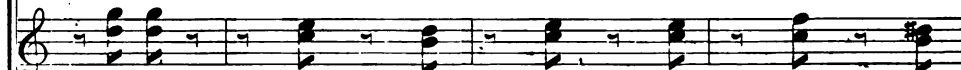
la, la, la, la, la, la, la, la,



la, la, la, la, la, la, la,



save; How, prone up - on the fro - zen ground, The stal - wart foe - men  
since. Ann Ar - bor played at home with dolls, "Ath - let - ics" were "off  
name! At last with cheers and a big brass band, They came "just for a



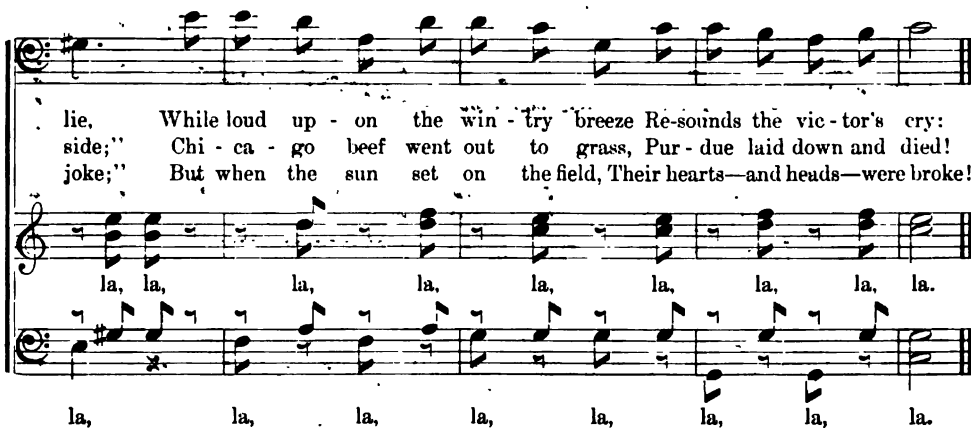
la, la, la, la, la, la, la, la,



la, la, la, la, la, la, la,

# '94 Football Song—CONTINUED.

43



lie, While loud up - on the win - try breeze Re-sounds the vic - tor's cry:  
side;" Chi - ca - go beef went out to grass, Pur - due laid down and died!  
joke;" But when the sun set on the field, Their hearts—and heads—were broke!

la, la, la, la, la, la, la, la.

la, la, la, la, la, la, la, la.

(To be spoken before the chorus of the last verse.) To say nothing of their bank account. What? Did they lose the game? Oh, no! They didn't lose the game! When you fellows have grown older, you will gradually appreciate what we mean by this statement.

## CHORUS.

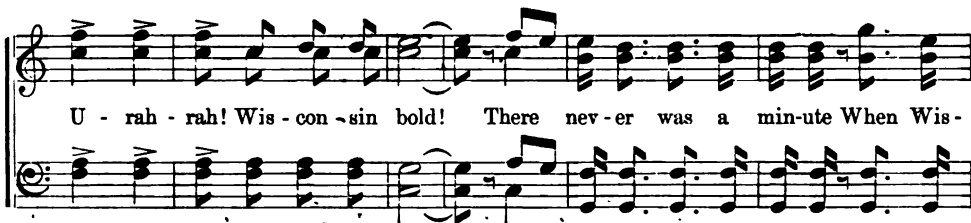
FIRST TENOR. *Faster.*



SECOND TENOR. Wis-con - sin bold! Wis-con-sin bold!

FIRST BASS. U - rah - rah - rah - rah - rah! U - rah - rah - rah - rah - rah! U - rah - rah!

SECOND BASS. U - rah - rah! Wis - con - sin bold! There nev - er was a min - ute When Wis -



U - rah - rah! Wis - con - sin bold! There nev - er was a min - ute When Wis -




con - sin wasn't in it! Six to nit! Six to nit! Wis - con - sin bold!

# The Boy and the Horse.

Words by KATE D. BUCKNAM, '94.



Piano introduction in 2/4 time, marked *f* (forte) and *Ped.* (pedal). The melody is in the right hand, and the accompaniment is in the left hand. A fermata is placed over the final chord of the introduction, marked with an asterisk (\*).



First vocal line, marked *p* (piano). The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "1. A boy once in the au-tumn-time, on fun and knowl-edge bent, His".



Second vocal line, marked *Rit.* (Ritardando). The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "fam-ily bade a fond fare-well, and to Wis-con-sin school he went; And".



Third vocal line, marked *A tempo.* (Allegretto). The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "there he found com-pan-ions gay, to suit his youth-ful taste, And".

# The Boy and the Horse—CONCLUDED. 45

with the boys and girls, I fear, much use-ful time did waste. O - o - oh!

*Ped.* \*

CHORUS. *Tempo di Valse.*

This fool - ish boy, this wick - ed boy, Who was his par - ent's on - ly joy, He

was their hope, he was their pride Be - fore he took that dread - ful ride.

- 2 Examination week, at last, approached so very near;  
This boy, who had not worked, began to tremble much with fear,  
Until a thought came to his mind—an animal he'd try  
To take him o'er the roughest road, the road of History.—CHO.
- 3 The "pony" is the beast that's used to ride o'er college courses,  
But when the "ponies" larger grow, they then are known as "horses;"  
A "horse" it was this boy procured, of mild and gentle look;  
One calculated fast to go and work "just like a book."—CHO.
- 4 The boy soon mounted on his steed, and rode with might and main,  
Until it got away from him—to hold it was in vain.  
It danced and pranced and reared in air—the boy was doomed to fall;  
The "Prof." it was who captured it amidst the shouts of all.—CHO.
- 5 The boy was found soon afterwards; he felt quite bruised and sore;  
He vowed all horses he'd avoid and shun forevermore.  
Now all "equestrians" should heed the story that I tell—  
Just *work* and *walk* and you will reach the end both safe and well.—CHO.

## Of Thee, Wisconsin.

Arr. by H. D. SLEEPER.

Words and Music by FLOYD MCCLURE.

*Andante.*

1. Of thee, our Al - ma Ma - ter, With joy - ous hearts we sing; To  
 2. We love the tem - pled sum - mit On Men - do - ta's wave kissed shore, Its  
 3. When years have rolled a - bove us, And in life we take our stand; When

thee, dear Al - ma Ma - ter, Love's of - f'ring we bring; Thy  
 groves and sha - dy path - ways, As they loved be - fore, The  
 voi - ces now in cho - rus Are sounding through the land: Fond

gray..... walls sur-round us, Thy domes are ris - ing o'er us, And we  
 thou - sands in whose foot - steps We are pass - ing ev - ry day; Love as  
 mem - o - ries will lin - ger Of glad days on the Hill, And our

join in hap - py cho - rus Of love..... for thee.  
 they shall love who fol - low As years roll a - way.  
 grate - ful hearts shall whis - per, "Wis - con - sin, fare thee well."

# Of Thee, Wisconsin — CONCLUDED.

47

CHORUS. *Tempo di Valse.*

Long may thy walls in strength and beau - ty stand;....

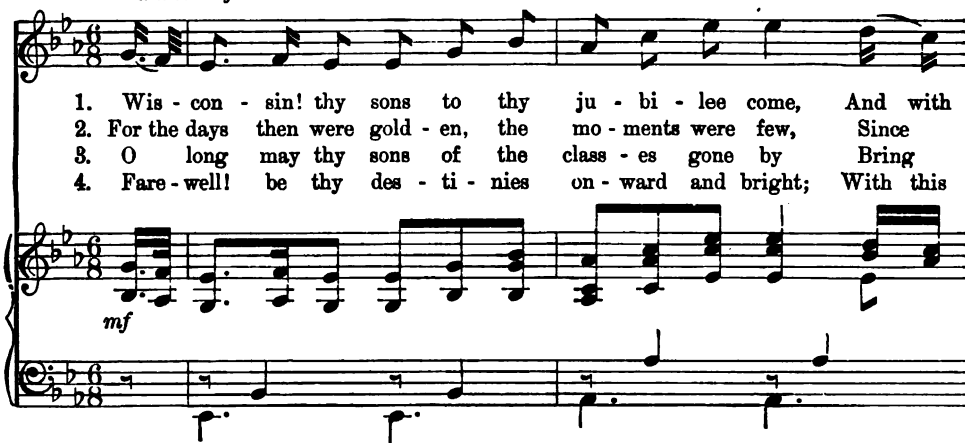
Long may thy por - tals re - ceive the ea - ger band;.....

Proud thy sons..... and thy daughters to hon - or thy name;.....

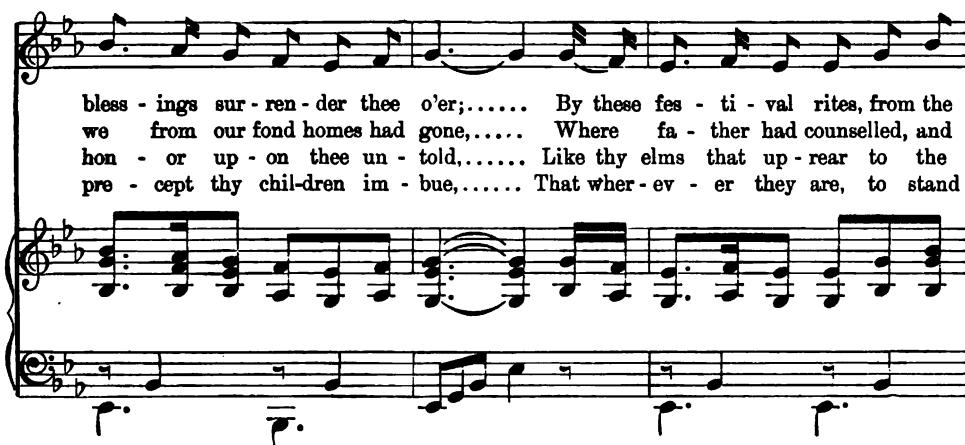
Un - end - ing, our prais - es! en - dur - ing, thy fame!.....

# Wisconsin Jubilee.

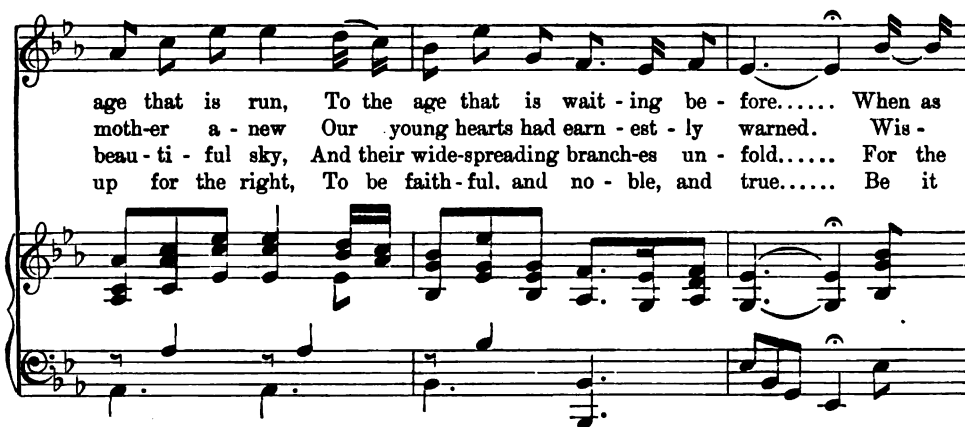
*Andante. mf*



1. Wis - con - sin! thy sons to thy ju - bi - lee come, And with  
2. For the days then were gold - en, the mo - ments were few, Since  
3. O long may thy sons of the class - es gone by Bring  
4. Fare - well! be thy des - ti - nies on - ward and bright; With this



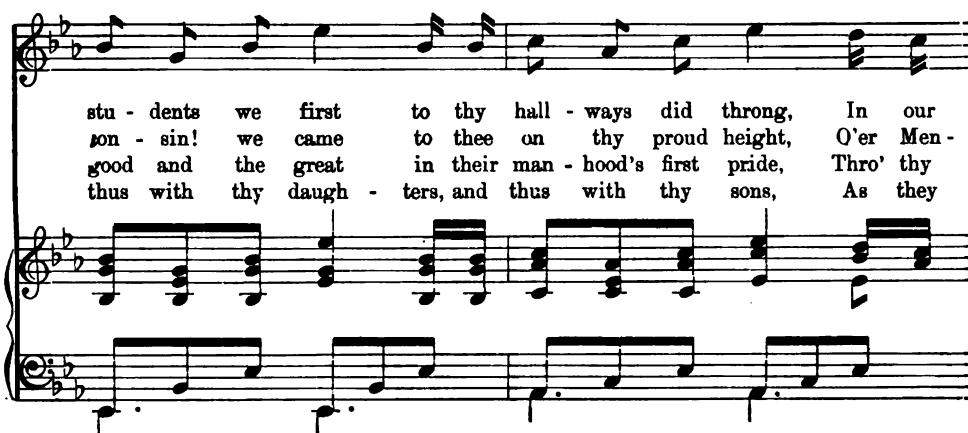
bless - ings sur - ren - der thee o'er;..... By these fes - ti - val rites, from the  
we from our fond homes had gone;..... Where fa - ther had counselled, and  
hon - or up - on thee un - told;..... Like thy elms that up - rear to the  
pre - cept thy chil - dren im - bue;..... That wher - ev - er they are, to stand



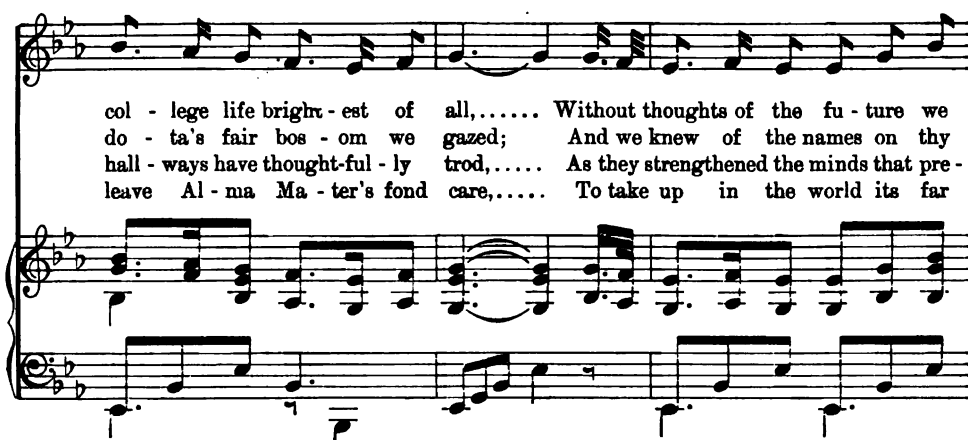
age that is run, To the age that is wait - ing be - fore..... When as  
moth - er a - new Our young hearts had earn - est - ly warned. Wis -  
beau - ti - ful sky, And their wide - spreading branch - es un - fold;..... For the  
up for the right, To be faith - ful, and no - ble, and true;..... Be it

# Wisconsin Jubilee—CONCLUDED:

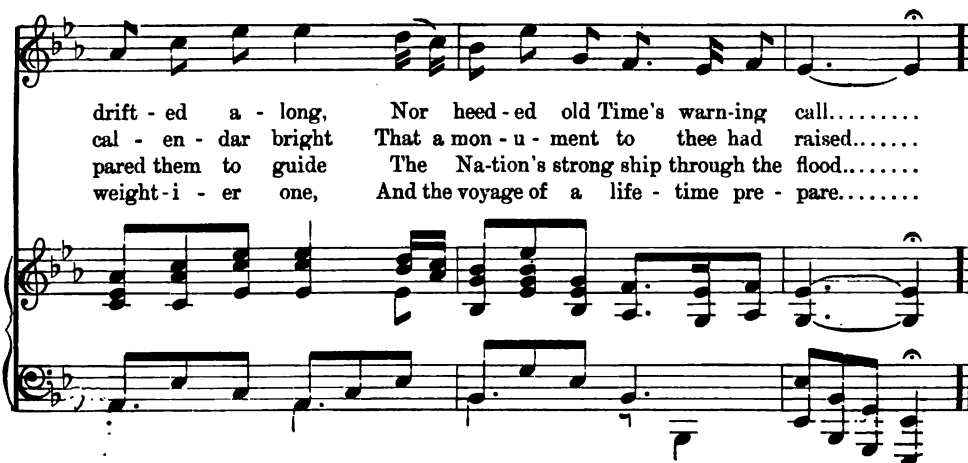
49



stu - dents we first to thy hall - ways did throng, In our  
 son - sin! we came to thee on thy proud height, O'er Men -  
 good and the great in their man - hood's first pride, Thro' thy  
 thus with thy daugh - ters, and thus with thy sons, As they



col - lege life bright - est of all,..... Without thoughts of the fu - ture we  
 do - ta's fair bos - om we gazed; And we knew of the names on thy  
 hall - ways have thought - ful - ly trod,..... As they strengthened the minds that pre -  
 leave Al - ma Ma - ter's fond care,..... To take up in the world its far



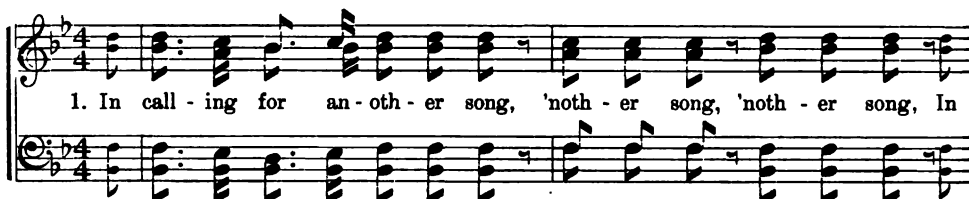
drift - ed a - long, Nor heed - ed old Time's warn - ing call.....  
 cal - en - dar bright That a mon - u - ment to thee had raised.....  
 pared them to guide The Na - tion's strong ship through the flood.....  
 weight - i - er one, And the voyage of a life - time pre - pare.....



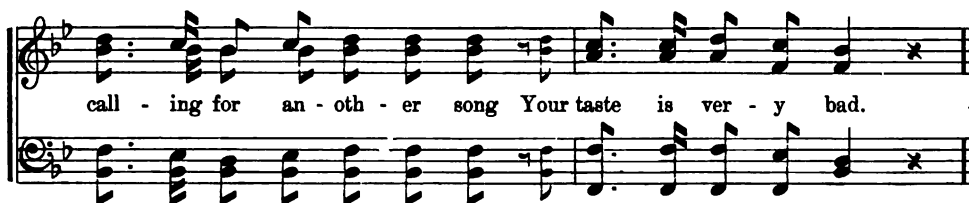
# Mary's Goat.

ENCORE SONG OF '89 GLEE CLUB.

Arr. by A. T. HOLBROOK, '92.

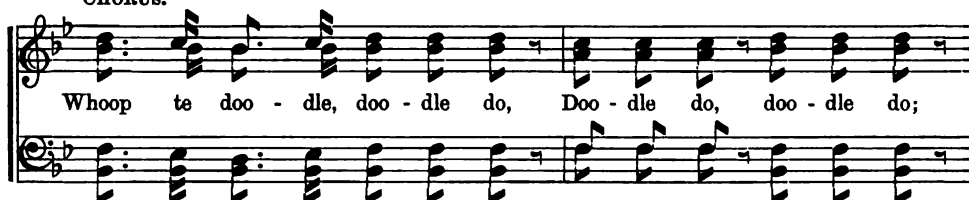


1. In call - ing for an - oth - er song, 'noth - er song, 'noth - er song, In

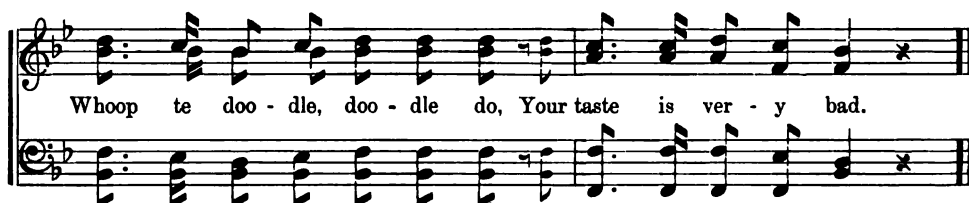


call - ing for an - oth - er song Your taste is ver - y bad.

## CHORUS.



Whoop te doo - dle, doo - dle do, Doo - dle do, doo - dle do;



Whoop te doo - dle, doo - dle do, Your taste is ver - y bad.

1 In calling for another song,  
Your taste is very bad.—CHO.

2 To pay you back we now will sing  
Of the goat that Mary had.—CHO.

3 Mary had a William goat;  
Its fleece was black as jet.—CHO.

4 It followed her to school one day,  
Most likely—you just bet.—CHO.

5 Such actions were against the rule,  
So Whackum turned him out.—CHO.

6 For it made the children grin a bit,  
To see a goat about.—CHO.

7 Although old Whackum turned him out,  
Still he lingered near.—CHO.

8 And waited just outside the door,  
(*Spoken*:—He sort of patiently hovered around  
outside the door.)

Till Whackum did appear.—CHO.

9 'Then William ran to meet that man;  
He ran his level best.—CHO.  
(*Very softly and slowly.*)

10 And he met him just behind, you know,  
Just below the vest.—CHO.  
(*Very loudly and rapidly.*)

11 Old Whackum turned a somersault;—  
The goat stood on his head.—CHO.

12 And Mary laughed herself so sick,  
She had to go to bed.—CHO.

# His Heart was True to Poll

51

Words by BURNAND.

Music by W. G. SIBED.

*Boldly. Fast.*

The piano introduction consists of two staves. The right staff features a series of chords and single notes, starting with a forte (*f*) dynamic and ending with a crescendo (*Cres.*) and a decrescendo hairpin. The left staff provides a rhythmic accompaniment with eighth and sixteenth notes.

The first system of the song includes a vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics "1. I'll sing you a song which is not ver-y long, But the". The piano accompaniment features a melody in the right hand and a bass line in the left hand, both marked with a mezzo-forte (*mf*) dynamic.

The second system continues the song. The vocal line has the lyrics "sto-ry somewhat new; Of Wil-li-am Kidd, who, what-ev-er he did, To his". The piano accompaniment continues with a consistent rhythmic pattern.

The third system concludes the song. The vocal line has the lyrics "Poll was al-ways true. He sailed a-way in a gal-lant ship From the". The piano accompaniment provides a final accompaniment for the vocal line.

## His Heart was True to Poll-CONTINUED.

port of old Bris - tol, And the last words he ut - tered as his

This system contains the first two staves of music. The vocal melody is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff.

hand - ker - chief he flut - tered, Were "My heart is true to Poll."

This system contains the next two staves of music, continuing the vocal melody and piano accompaniment from the first system.

## CHORUS.

His heart was true to Poll, His heart was true to Poll; It's no mat-ter what you do,

*f*

This system contains the first two staves of the chorus. The piano part begins with a forte (*f*) dynamic marking.

if your heart be on - ly true, And his heart was true to Poll, to Poll, His

This system contains the second two staves of the chorus, concluding the musical phrase on this page.

# His Heart was True to Poll—CONCLUDED.

53

heart was true to Poll, His heart was true to Poll, It's no matter what you do, if your

This system contains the first line of the song. It features a vocal melody on a single staff and a piano accompaniment on two staves. The lyrics are: "heart was true to Poll, His heart was true to Poll, It's no matter what you do, if your".

*1st & 2d verses.* *D. C.*

*Cres.* heart be on - ly true, *Rall.* And his heart was true to Poll;

This system contains the second line of the song. It includes the instruction "1st & 2d verses." at the beginning and "D. C." at the end. The lyrics are: "heart be on - ly true, And his heart was true to Poll;". The tempo markings "Cres." and "Rall." are placed above the first and second parts of the line respectively.

*Ending for last verse.* *FINE.*

*Cres. Rall.* heart be on - ly true, And his heart was true to Poll.

This system contains the third line of the song. It includes the instruction "Ending for last verse." at the beginning and "FINE." at the end. The lyrics are: "heart be on - ly true, And his heart was true to Poll.". The tempo markings "Cres." and "Rall." are placed above the first part of the line.

2 'Twas a wreck! William on shore he swam,  
And looked about for an inn,  
When a noble savage lady of a color rather shady  
Came up with a kind of grin.  
"Oh, marry me and a king you'll be,  
And in a palace dwell,  
Or we'll eat you willy-nilly," so he gave his hand, did Billy,  
But his heart was true to Poll.—CHO.

3 Away a twelvemonth sped, and a happy life he led  
As king of the Kikkeryboos,  
His paint was red and yellor, and he used a big umbrella,  
And he wore a pair of overshoes.  
He'd corals and knives, and twenty-six wives  
Whose beauties I cannot here extol;  
But one day they all revolted, so he back to Bristol bolted,  
For his heart was true to Poll.—CHO.

# The Bull-Dog.

*Moderato. mf*

SOLO. FIRST TENOR.

1. Oh! the bull-dog on the bank,

SOLO. FIRST BASS.

And the bull-frog in the pool;

SOLO. FIRST TENOR.

Oh! the bull-dog on the bank,

SOLO. SECOND BASS. *Rit. ad lib.* *Attacca il chor.*

And the bull-frog in the pool;

*f* CHORUS. *Allegro.*

Oh! the bull-dog on the bank, And the bull-frog in the pool; The

bull-dog called the bull-frog A green old wa-ter-fool.

Sing-ing tra la la la { la la la,..... Sing-ing tra la  
leil - i - o,.....

la la { la la la,..... Sing-ing tra la la la la la, Sing-ing  
leil - i - o,.....

# The Bull-Dog — CONCLUDED.

55

*Repeat pp.*

tra la la la la la, Tra la la la, tra la la la, Tra la la { la la la.  
leil - i - o.

2 Oh! the bull-dog stooped to catch him,  
And the snapper caught his paw;  
The pollywog died a-laughing  
To see him wag his jaw.—CHORUS.

3 Says the monkey to the owl,  
“Oh! what’ll you have to drink?”

“Why, since you are so very kind,  
I’ll take a bottle of ink.”—CHORUS.

4 Pharaoh’s daughter on the bank,  
Little Moses in the pool;  
She fished him out with a telegraph pole,  
And sent him off to school.—CHORUS.

## Good Night Ladies

*f Sostenuto.*

1. Good - night, la - dies! good - night, la - dies! Good - night, la - dies! We're

*Allegro.*

going to leave you now. Mer - ri - ly we roll a - long,

*Repeat pp.*

roll a - long. roll a - long, Mer - ri - ly we roll a - long, O'er the dark blue sea.

2 Farewell, ladies; farewell, ladies;  
Farewell, ladies; we're going to leave you  
now.

Merrily, etc.

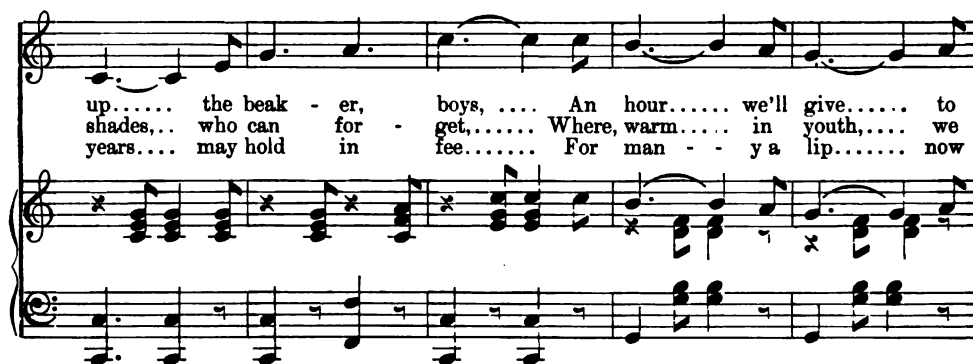
3 Sweet dreams, ladies; sweet dreams, ladies;  
Sweet dreams, ladies; we're going to leave you  
now.

Merrily, etc.

By permission.

# Fill up the Beaker, Boys

Words by ALBERT BARTON, '96.



# Fill up the Beaker, Boys-CONTINUED

57

song and cheer,.... To old..... U. W..... ev - er, ev - er  
spark - ling, wove..... The wa - - ters sweet,.... of truth, ro - mance and  
dis - tant far..... The sons..... be lured..... by Fate's ca - pri - cious

dear;.... For where's the son would stint the vo - tive bowl, When  
love..... Now here we pledge re - mem - brance with our wine; For  
star; .... Yet, e'en in death, the dim - ming eye shall turn, At

her dear mem - 'ry glad - dens o'er his soul? } Then round with the  
her, our fair - est wreaths shall ev - er twine. }  
thy dear name, each pulse still fil - ial burn.

pledge, boys, here's to her name and fame; One in love for her, we'll stand, her pride we'll claim;



## Fill up the Beaker, Boys-CONCLUDED.

CHORUS. *mf*

U - rah, U - rah, Al - ma Ma - ter dear,..... Thine the hal - lowed

ties shall be that bind us most near;..... U - rah, U - rah, Al - ma Ma - ter

dear,.... Thine the hal - lowed ties shall be that bind.... us most near.

# Old Kentucky Home.

59

S. FOSTER.

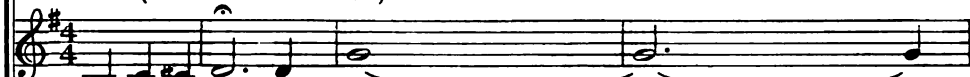
*Andante. With expression.*

SOPRANO or 2D TENOR.



1. The sun shines bright in the old Ken-tuck - y home, 'Tis
2. They hunt no more for the pos - sum and the coon, On
3. The heart must bow and the back will have to bend, Where-

ALTO. (or 1st Bass 8va. lower.)



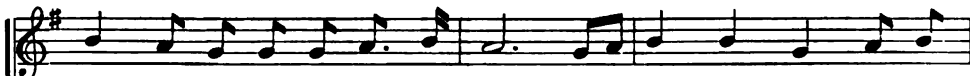
Hum.

Hum.

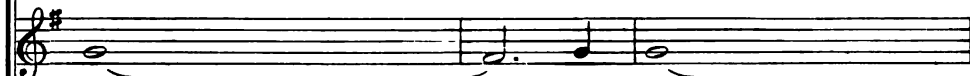
1st TENOR.



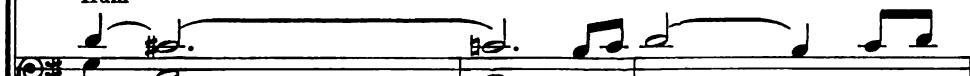
2D BASS.



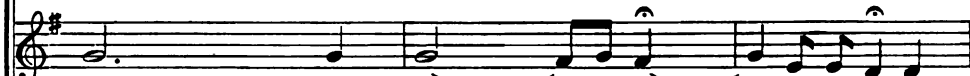
sum - mer, the dark - ies all are gay; The corn - top's ripe and the  
mead - ow, o'er hill and by the shore; They sing no more by the  
ev - er the dark - ey now must go; A few more days and the



Hum

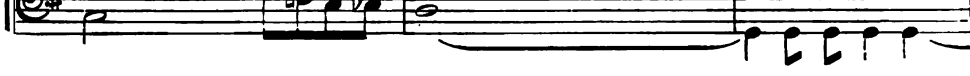
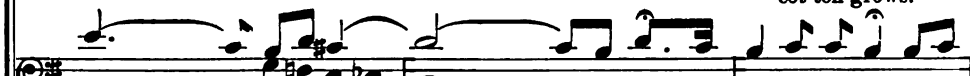


mead-ows are in bloom, While the birds make mu-sic all the day..... The  
glim - mer of the moon, On the bench by the lit - tle cab - in door..... The  
troub - le all will end, In the field where the cane and cot - ton grow..... A



Hum.

all the day.  
cab - in door. Hum.  
cot - ton grows.



# Old Kentucky Home — CONCLUDED

young folks roll on the lit-tle cab-in floor, All mer - ry, all hap-py, gay and bright; By an' day goes by like a shadow o'er the heart, With sorrow where once was all de-light, For the few more days for to tote the weary load, No mat - ter, it nev-er will be light; Just a

Hum.

*Rit.*  
by hard times comes a-knocking at the door, Then my old Kentucky home, good - night.  
time has come when the darkies have to part, Then my old Kentucky home, good - night.  
few more days we will tot - ter on the road, Then my old Kentucky home, good - night.

Hum. *Rit.* good-night.

CHORUS.

*f*  
Weep no more, my la - dy,.... Oh! weep no more to - day, Hum.

*Slowly.*  
We will sing one song for the

a - way.....

Hum. - - - For the old Ken-tuck-y home far a - way, far a - way.  
old Ken-tuck-y home, For the old Ken-tuck-y home far a - way.....

# Bingo.

61

TENORS. *Tempo di Marcia.*

Here's to old Wis-con-sin, drink it down, drink it down, Here's to old Wis-con-sin, drink it

down, drink it down, Here's to old Wis-con - sin, May she ev - er live and win, drink it

down, drink it down, drink it down, down, down. Balm of Gil - e - ad, Gil - e - ad,

Balm of Gil - e - ad, Gil - e - ad, Balm of Gil - e - ad, 'way

down on the Bin - go farm. We won't go home an - y more, We

## Bingo—CONCLUDED.

won't go home an - y more, We won't go home an - y more, 'Way  
 down on the Bin - go farm. Bin - go, Bin - go, Bin - go, Bin - go,  
 Bin - go, Bin - go, 'Way down on the Bin - go farm. *ff* B-I-N-G-O.....

*Cres.* *ff* *D. C.*  
*(Spoken.)*

- 2 Here's to old Main Hall—For she towers above them all.
- 3 Here's to Ninety-Eight—For her men are truly great.
- 4 Here's to Ninety-Nine—May she ever live and shine.
- 5 Here's to Nineteen Hundred—Let her praises loud be thundered.
- 6 Here's to Nineteen One—For she's always in for fun.
- 7 Here's to Ladies' Hall—For her co-eds fair and tall.

## Over the Banister.

BARITONE SOLO.

1. O - ver the ban - is - ter leans a face, Ten - der - ly sweet and be -  
 2. No - bod - y, on - ly those eyes of brown, Ten - der and full of  
 3. Holds her fin - gers and draws her down, Sud - den - ly grow - ing

MALE VOICES ACCOMP. *ad lib.* la, la, etc.

By permission.

## Over the Banister—CONCLUDED.

guil - - ing, While be - low her with ten - der grace, He  
mean - - ing, Gaze on the lov - li - est face in town,  
bold - - er, Till her love - ly hair lets its mass - es down Like a

watch - es the pic - ture smil - - ing; The light burns dim in the  
O - ver the ban - is - ter lean - - ing; Tim - id and tired, with  
man - tle o - ver his shoul - - der; A ques - tion asked, a

hall be - low, No - bod - y sees them stand - - ing.  
down - cast eyes, I won - der why she lin - - gers,  
swift ca - ress, She has fled like a bird from the stair - way. But

Say - ing good - night a - gain soft and low, Half - way up to the land - ing.  
Aft - - er all the good - nights are said? Some - bod - y holds her fin - gers!  
o - ver the ban - is - ter comes a "yes," That brightens the world for him al - way.

# Michael Roy.

*Allegretto. mf*

1. In Brook-lyn cit - y there lived a maid, And she was known to  
 2. She fell in love with a char - coal man, Mc - Clos - key was his  
 3. Mc - Clos - key shout-ed and hol-tered in vain, For the donk - ey would - n't

*mf*

fame; Her moth - er's name was Ma - ri Ann, And  
 name; His fight - ing weight was sev - en stone ten. And he  
 stop; And he threw Ma - ri Jane right o - ver his head, Right

hers was Ma - ri Jane; ... And ev - er - y Sat - ur - day  
 loved sweet Ma - ri Jane;.... He took her to ride in his  
 in - to a pol - i - cy shop;.... When Mc - Clos - key saw that

# Michael Roy—CONCLUDED.

65

worn - ing She used to go o - ver the riv - er, And  
 char-coal cart On a fine St. Pat - rick's day, But the  
 terrible sight; His heart it was moved with pit - y, So he

went to mar-ket where she sold eggs, And sass - a - ges, like - wise liv - er.  
 donkey took fright at a Jer - sey man, And start-ed and ran a - way.....  
 stabbed the don-key with a bit of char-coal, And start-ed for Salt Lake cit - y.

**CHORUS. *f*** *Shouted.*

For oh!..... For oh!..... he was my dar - ling boy,..... **FOR**

*Repeat Chorus pp.*

he was the lad with the au - burn hair, And his name was Mi - chael Roy....



# Nellie was a Lady.

1. { Down on the Mis-sis-sip-pi float-ing, Long time I trab bel o'er the way; }  
 { All night the cot-ton-wood l's tot-ing, Singing for my true lub all the day. }  
 2. { Now I'se un-hap-py, and I's weep-ing; Can't tote the cot-ton-wood no more; }  
 { Last night when Nel-lie was a sleep-ing, Death came a-knock-ing at the door. }

Nel-lie was a la-dy, last night she died; Toll de bell for lub-ly Nell, my

dark Vir-gin-ia bride. Oh, Nel-lie was a la-dy, last night she died; Toll the

bell for lub-ly Nell, my dark-ey bride; Oh, Nel-lie was a la-dy,  
 my dark-ey bride;

last night she died; Toll the bell for lub-ly Nell, my dark-ey bride.

# Nellie was a Lady— CONCLUDED.

*After last verse.*

Nel - lie was a la - dy, she was; Last night she died, she did;

Toll the bell for lub - ly Nell, my dark Vir - gin - ia bride, she was.

## Back to the Hill.

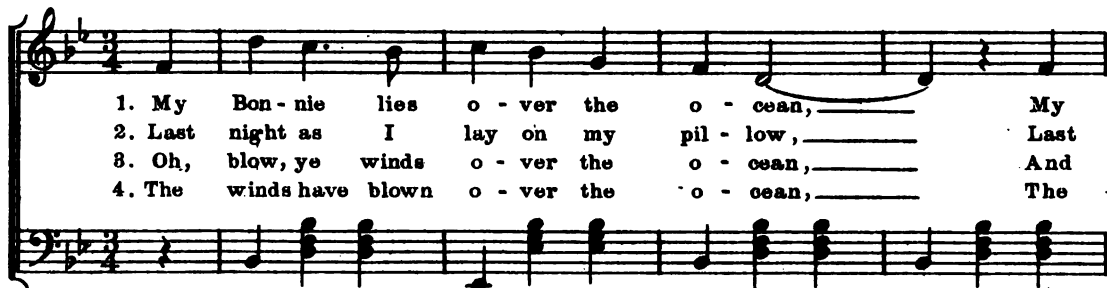
1. { I'm go - ing back to Bad - ger - ville, To hap - py, hap - py Col - lege Hill, }  
 { To pitch a - gain my pil - grim tent On hap - py, hap - py Col - lege Hill. }

CHORUS.

I'm go - ing back, I'm go - ing back, I'm go - ing

back to Col - lege Hill, Go - ing, go - ing back.

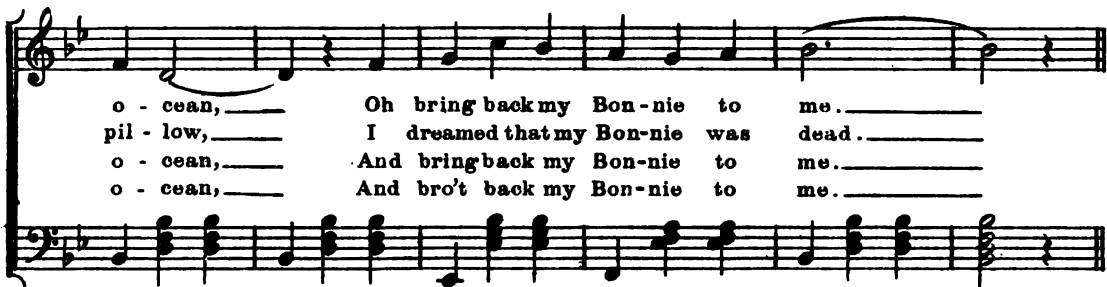
# My Bonnie



1. My Bon-nie lies o-ver the o-cean, \_\_\_\_\_ My  
 2. Last night as I lay on my pil-low, \_\_\_\_\_ Last  
 3. Oh, blow, ye winds o-ver the o-cean, \_\_\_\_\_ And  
 4. The winds have blown o-ver the o-cean, \_\_\_\_\_ The



Bonnie lies o-ver the sea; \_\_\_\_\_ My Bon-nie lies o-ver the  
 night as I laid on my bed; \_\_\_\_\_ Last night as I lay on my  
 blow ye winds o-ver the sea; \_\_\_\_\_ Oh, blow, ye winds o-ver the  
 winds have blown o-ver the sea; \_\_\_\_\_ The winds have blown o-ver the

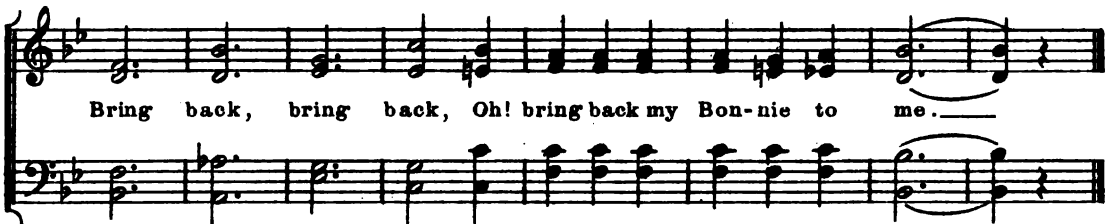


o-cean, \_\_\_\_\_ Oh bring back my Bon-nie to me. \_\_\_\_\_  
 pil-low, \_\_\_\_\_ I dreamed that my Bon-nie was dead. \_\_\_\_\_  
 o-cean, \_\_\_\_\_ And bring back my Bon-nie to me. \_\_\_\_\_  
 o-cean, \_\_\_\_\_ And bro't back my Bon-nie to me. \_\_\_\_\_

## CHORUS



Bring back, bring back, bring back my Bon-nie to me, to me;



Bring back, bring back, Oh! bring back my Bon-nie to me. \_\_\_\_\_

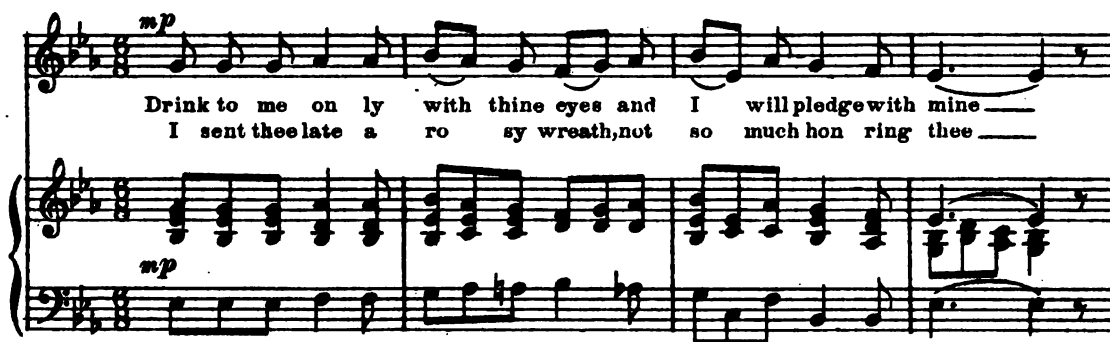
# Drink to me Only with Thine Eyes.

69

Words by Ben Jonson

Old English air

*mp*



Drink to me on ly with thine eyes and I will pledgewith mine —  
I sent thee late a ro sy wreath, not so much hon ring thee —

Or leave a kiss with - in the cup, and I'll not ask for wine; — The  
As giv - ing it a hope that there it could not with - ered be; — But

thirst that from the soul doth rise, doth ask a drink di - vine, —  
thou there on did'st on - ly breathe, and send'st it back to me, —

But might I of Jove's nec - tar sip, I would not change for thine. —  
Since when it grows and smells, I swear, not of it - self, but thee. —

# Hail, Wisconsin.



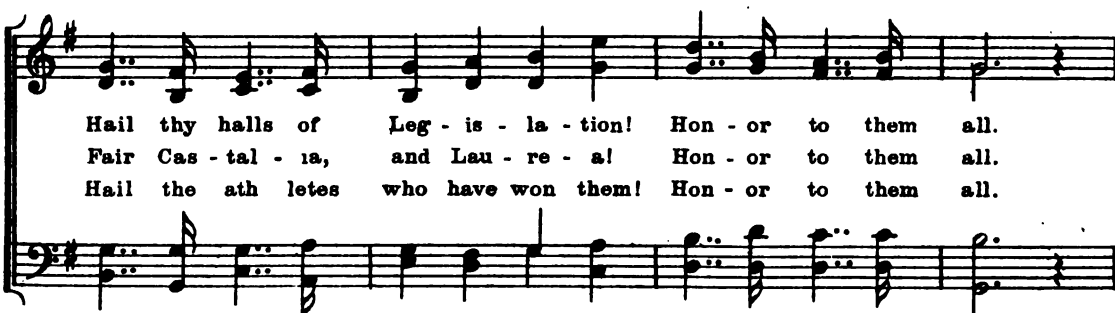
1. Hail, Wis-con-sin! Hail for-ev-er! Land of lakes, and woods, and riv-ers;  
 2. Hail, Wis-con-sin! Hail for-ev-er! U-ni-ver-si-ty and col-lege;  
 3. Hail, Wis-con-sin! Hail for-ev-er! Cam-pus, ar-mo-ry, and boat house;



Hail thy he-roes, Hail thy ma-trons! Hon-or 'to them all.  
 Hail thy tu-tors, Hail thy stu-dents! Hon-or to them all.  
 Hail "the Hall," and old Camp Ran-dall! Hon-or to them all.



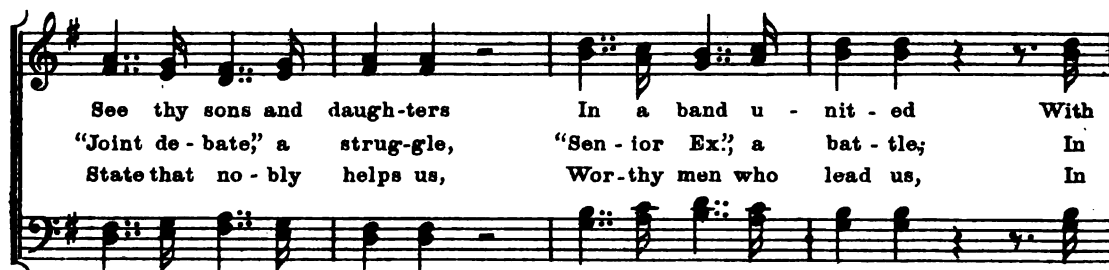
Hail thy halls of Ed-u-ca-tion! Sci-ence, Law, and Art, and Let-ters;  
 Hail A-the-na, Hail Hes-pe-ria! Phil-o-math-ia, and the Fo-rum,  
 Hail the tro-phies of our vic-tries, Foot-ball, base-ball, and re-gat-ta;



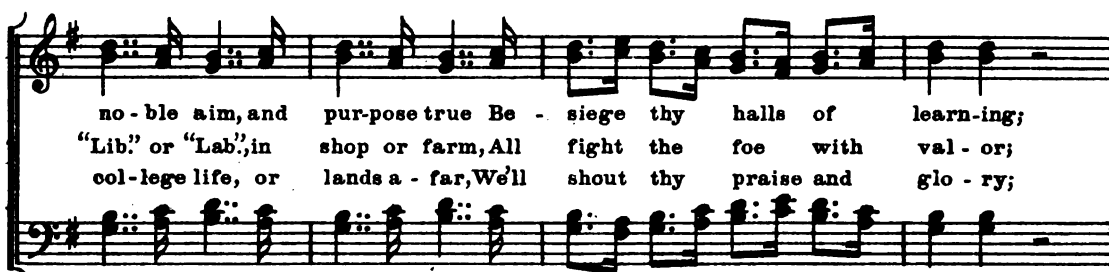
Hail thy halls of Leg-is-la-tion! Hon-or to them all.  
 Fair Cas-tal-ia, and Lau-re-a! Hon-or to them all.  
 Hail the ath-letes who have won them! Hon-or to them all.

# Hail, Wisconsin CONCLUDED.

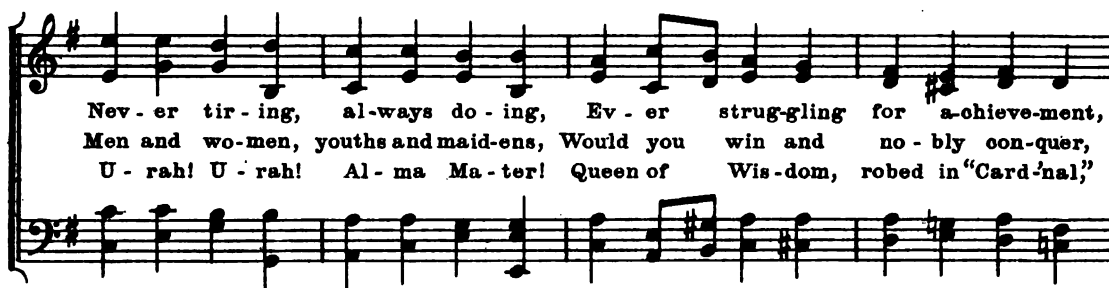
71



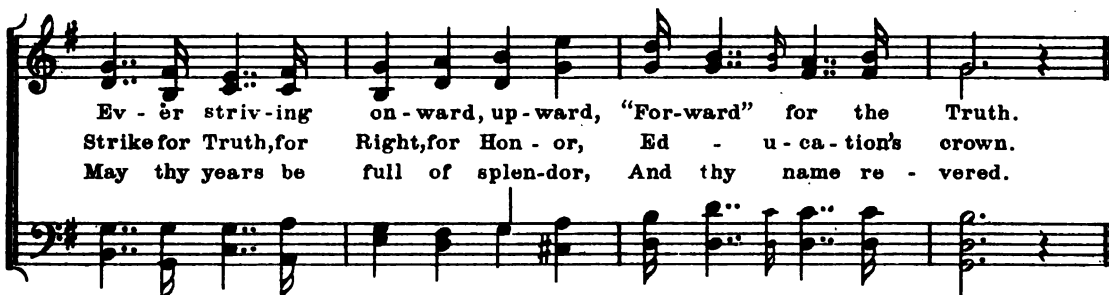
See thy sons and daugh-ters In a band u - nit - ed With  
 "Joint de - bate," a strug-gle, "Sen - ior Ex," a bat - tle; In  
 State that no - bly helps us, Wor - thy men who lead us, In



no - ble aim, and pur - pose true Be - siege thy halls of learn-ing;  
 "Lib." or "Lab," in shop or farm, All fight the foe with val - or;  
 col - lege life, or lands a - far, We'll shout thy praise and glo - ry;



Nev - er tir - ing, al - ways do - ing, Ev - er strug - gling for a - chieve - ment,  
 Men and wo - men, youths and maid - ens, Would you win and no - bly con - quer,  
 U - rah! U - rah! Al - ma Ma - ter! Queen of Wis - dom, robed in "Card - nal,"



Ev - er striv - ing on - ward, up - ward, "For - ward" for the Truth.  
 Strike for Truth, for Right, for Hon - or, Ed - u - ca - tion's crown.  
 May thy years be full of splen - dor, And thy name re - vered.

## Wisconsin.

*Tune: - "Heidelberg," from "Prince of Pilsen."*

Wisconsin dear, Wisconsin dear,  
 Thy sons will ne'er forget;  
 The golden haze of student days  
 Is round about us yet.  
 Those days of yore will come no more,

But through our manly years,  
 The thoughts of you, so kind, so true,  
 Will fill our eyes with tears;  
 The thoughts of you, Wisconsin true,  
 Will fill our eyes with tears.

# The Four Dreamers.

Words & Music by Philip L. Allen

1. The house was wrapt in si-lence deep, And four tall students were fast a-sleep; They had

eat-en that ev'ning mince pie and cream And rarebit, so each of them dreamed a dream.

## CHORUS

For stu-dents must eat, or stu-dents will die And they're

not of much use when they're dead— And they rath-er pre-fer Welsh

rare-bit and pie, For a Sat-ur-day eve-ning spread.

2. The Freshman dreamed he sported a cane,  
And had proved the Sophomores' boasts were  
vain;  
The Sophomore was haunted by bills unpaid,  
And by classes he'd cut and by flunks he'd made.  
3. The Junior dreamed of a pretty maid,  
And a moon-lit night, and a serenade;

- The Senior dreamed that his work was done,  
And his thesis accepted, and honors won.  
4. The house was wrapped in silence deep,  
And all the students were fast asleep,  
And at morn each cried as he rubbed his eyes,  
"So that's what came of those cold mince pies."

# Badger Life

73

**INTRO.**

*Tempo di Marcia*

Words & Music by Edgar H. Zobel, '08

The piano introduction consists of two staves. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a more rhythmic pattern with some triplets. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

**SOP. & ALTO.**

U rah rah for old Wis - con - sin, Our own, our  
Sis boom rah the Bad - ger em - blem, With loy - al

**TEN. & BASS.**

The vocal staves for Soprano and Alto (top) and Tenor and Bass (bottom) are shown. The piano accompaniment continues below the vocal staves. The lyrics are written between the vocal staves.

dear old 'Vars' - ty home None sur - pass thy name And  
hearts we guard and cheer Nonewaves half so bright As

The vocal staves for Soprano and Alto (top) and Tenor and Bass (bottom) are shown. The piano accompaniment continues below the vocal staves. The lyrics are written between the vocal staves.



## Badger Life—CONTINUED.

few can boast thy fame, As wide - ly its ech - oes roam  
Car-din - al and white, May its cheer be ev - er near

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It contains the lyrics 'few can boast thy fame, As wide - ly its ech - oes roam' on the first line and 'Car-din - al and white, May its cheer be ev - er near' on the second line. The middle staff is a bass line in bass clef, and the bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The piano part features a steady eighth-note bass line and chords in the right hand.

CHORUS.

Sons of old Wis - con - sin, we, And Un - cle Sam's old fam' - ly tree

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats. It contains the lyrics 'Sons of old Wis - con - sin, we, And Un - cle Sam's old fam' - ly tree'. The middle staff is a bass line in bass clef, and the bottom staff is a piano accompaniment in grand staff. The piano part continues with a steady eighth-note bass line and chords in the right hand.

Chal-lenge we the world on land or sea; We'll

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats. It contains the lyrics 'Chal-lenge we the world on land or sea; We'll'. The middle staff is a bass line in bass clef, and the bottom staff is a piano accompaniment in grand staff. The piano part continues with a steady eighth-note bass line and chords in the right hand.

## Badger Life—CONCLUDED.

75

ne'er for-get that 'neath the blue Our Al - ma Ma - ter stands so true

This block contains the first system of a musical score. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staff.

'Var - si - ty here's praise to you.

This block contains the second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff.

## Forty-nine Bottles.

*Allegro*  
For - ty-nine bot - tles hang-ing on the wall, For - ty-nine bot - tles  
hang-ing on the wall; Take one a way from them all,  
For - ty-eight bot - tles hang-ing on the wall. For - ty-eight bot - tles etc.

This block contains the musical score for the song 'Forty-nine Bottles'. It is marked 'Allegro' and is written for a single vocal line on a single staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are written below the staff.

# The Cardinal so Bright.

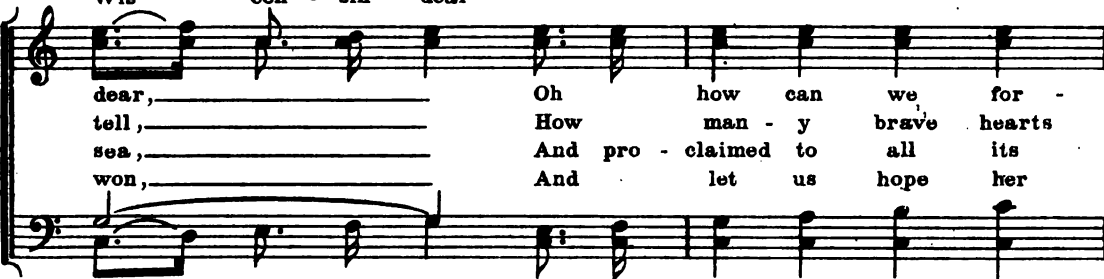
Rah! Rah! Rah!



1. Time hon - ored fair Wis - con - sin, Thy walls to us are  
 2. Glad - ly do we sing thy prais - es, And of thy he - roes  
 3. Best of all we love the ban - ner, That waves o'er land and  
 4. Then we'll give to fair Wis - con - sin, The hon - or that she's

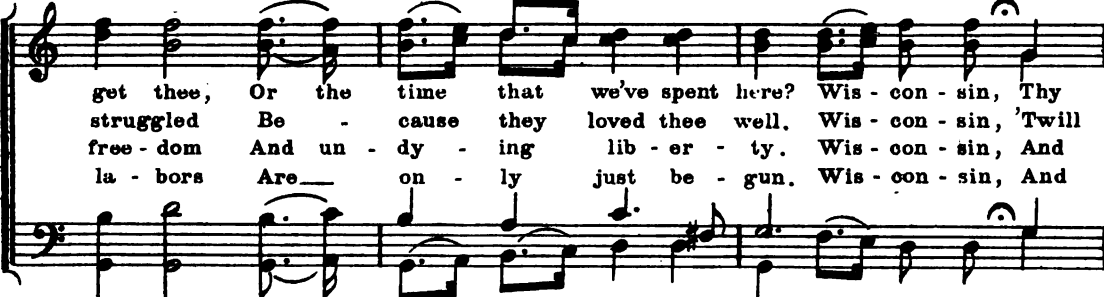
Rah! Rah! Rah!

Wis - con - sin dear

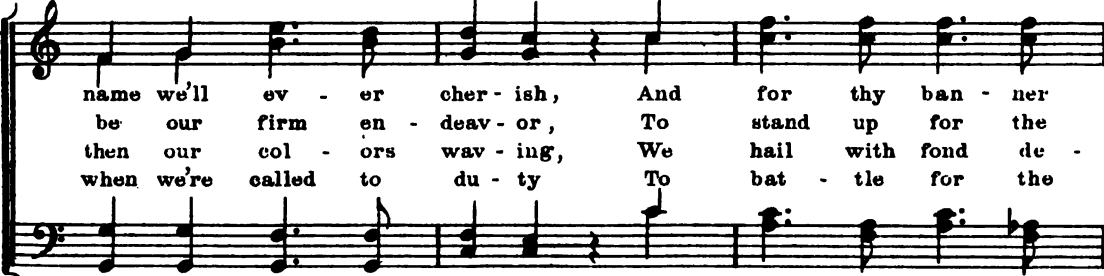


dear, \_\_\_\_\_ Oh how can we for -  
 tell, \_\_\_\_\_ How man - y brave hearts  
 sea, \_\_\_\_\_ And pro - claimed to all its  
 won, \_\_\_\_\_ And let us hope her

Wis - con - sin



get thee, Or the time that we've spent here? Wis - con - sin, Thy  
 struggled Be - cause they loved thee well. Wis - con - sin, 'Twill  
 free - dom And un - dy - ing lib - er - ty. Wis - con - sin, And  
 la - bors Are on - ly just be - gun. Wis - con - sin, And



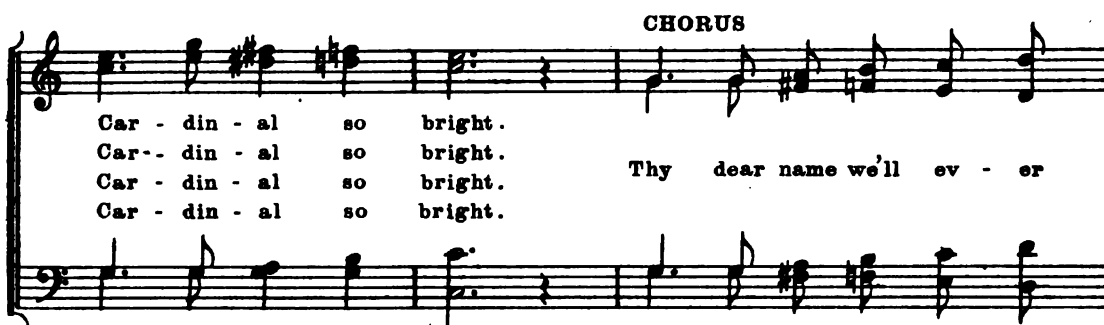
name we'll ev - er cher - ish, And for thy ban - ner  
 be our firm en - deav - or, To stand up for the  
 then our col - ors wav - ing, We hail with fond de -  
 when we're called to du - ty To bat - tle for the

# The Cardinal so Bright CONCLUDED.

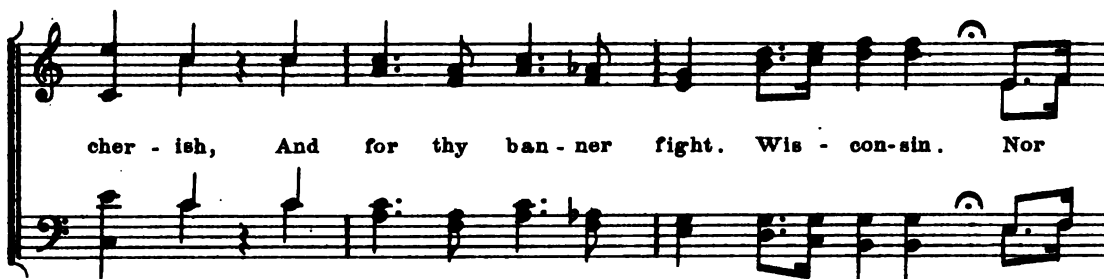


fight, Nor let it ev - er per - ish The  
 right, Pro - - tect and keep thee ev - er O  
 light, We're one and all for sav - ing The  
 right, Wave on in all thy beau - ty O

CHORUS



Car - din - al so bright.  
 Car - din - al so bright. Thy dear name we'll ev - er  
 Car - din - al so bright.  
 Car - din - al so bright.



cher - ish, And for thy ban - ner fight. Wis - con - sin. Nor



ev - er let it per - ish, The Car - din - al so bright.

# The Pope.

*With spirit*

**Tenors**

1. The Pope he leads a jol - ly life, jol - ly life; He's

**Basses**

free from ev - 'ry care and strife, care and strife, He drinks the best of Rhen-ish

He drinks the best of

best of Rhen-ish

Rhen ish wine

wine I would the Pope's gay life were mine; He drinks the

Rhen ish wine

wine

He drinks the best of Rhen - ish wine

best of Rhen-ish wine I would the Pope's gay life were mine.

He drinks the best of Rhen - ish wine

best of Rhen-ish wine

2. But he don't lead a jolly life;  
He has no maid or blooming wife,  
He has no son to raise his hope  
Oh! I would not be the Pope.
3. The Sultan better pleases me;  
His life is full of jollity,  
His wives are many as he will  
I fain the Sultan's throne would fill.

4. But still he is a wretched man,  
He must obey the Alkoran,  
He dare not drink one drop of wine  
I would not change his lot for mine.
5. So when my sweetheart kisses me,  
I'll think that I'd the Sultan be,  
And when my Rhenish wine I tope,  
Oh then I'll think that I'm the Pope.

# Boating Song.

79

Words by Lucile Mc Carthy '97

Music by Rossetter G. Cole

*p*

Row - ing on lake Men - do - ta. Row - ing, row - ing, row -  
 Dream - ing on lake Men - do - ta, Dream - ing, i - dly dream -

*p*

ing, Breez - es soft, re - fresh - ing, Blow - ing, blow - ing, blow -  
 ing, Shore - lights o'er the wa - ter Beam - ing, stream - ing, gleam -

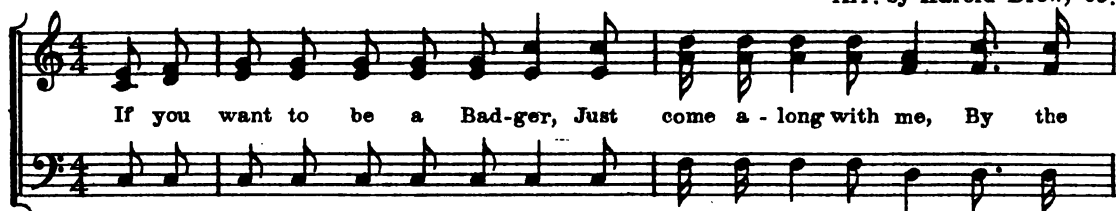
ing, Drift - ing on lake Men - do - ta, Drift - ing, quiet - ly drift -  
 ing, Row - ing, drift - ing, dream - ing, Thus passa - way the hours,

ing Voi - ces gay come float - ing, Shift - ing, lift - ing, shift - ing.  
 All the world's but seem - ing Ev - an - es - cent pow - ers.

*mf* *rit.* *a tempo* *p*

# If You Want to be a Badger.

Arr. by Harold Drew, '09.



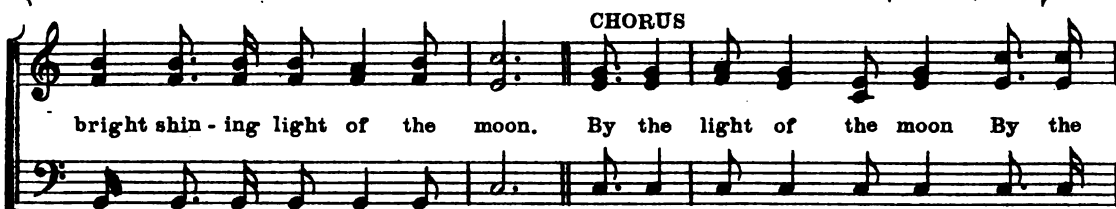
If you want to be a Bad-ger, Just come a - long with me, By the



bright shin - ing light, By the light of the moon; If you



want to be a Bad - ger, Just come a - long with me, By the



CHORUS  
bright shin - ing light of the moon. By the light of the moon By the



light of the moon, By the bright shin - ing light, By the



light of the moon; If you want to be a Bad - ger, Just

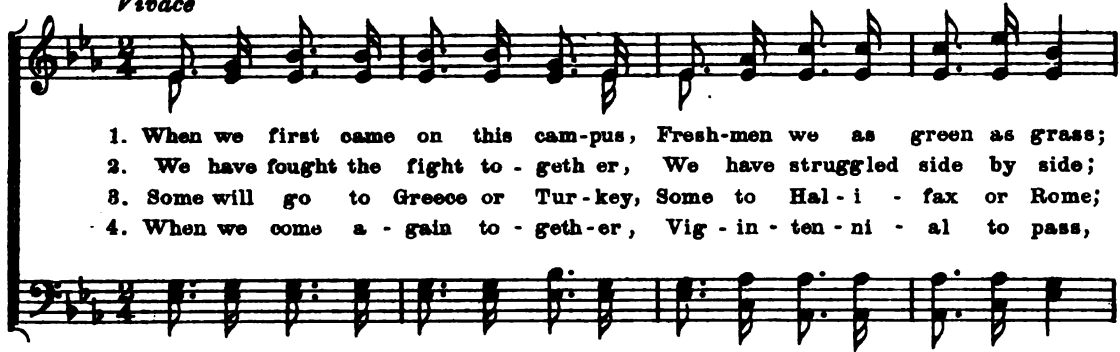


come a - long with me, By the bright shin - ing light of the moon.

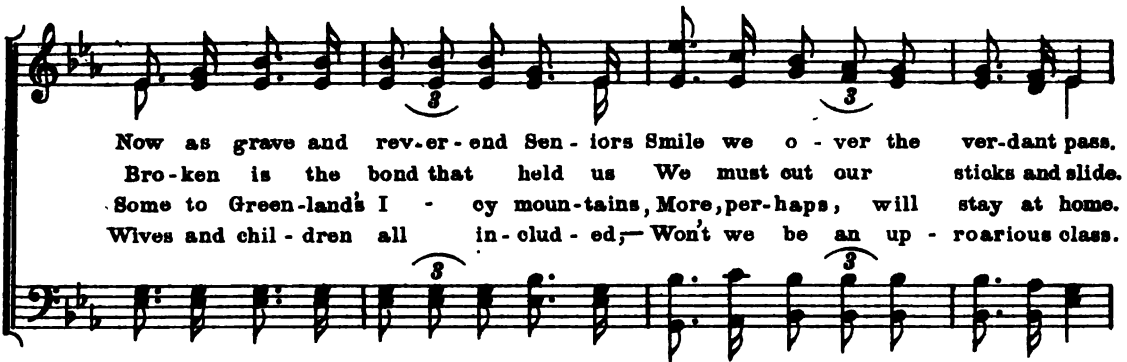
# Co-ca-che-lunk.

81

*Vivace*



1. When we first came on this cam-pus, Fresh-men we as green as grass;  
2. We have fought the fight to - geth er, We have struggled side by side;  
3. Some will go to Greece or Tur-key, Some to Hal-i - fax or Rome;  
4. When we come a - gain to - geth - er, Vig - in - ten - ni - al to pass,

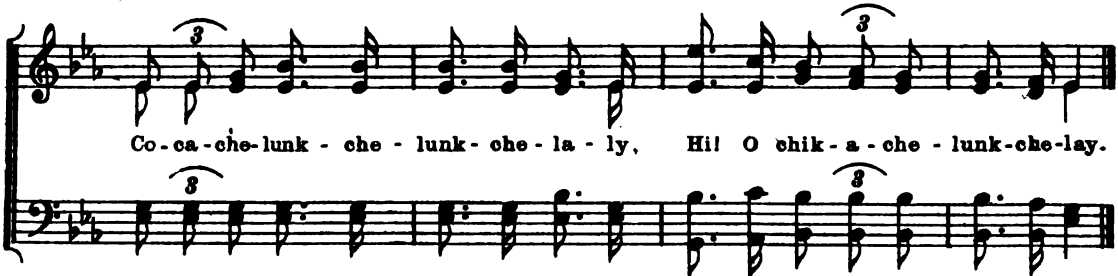


Now as grave and rev-er-end Sen - iors Smile we o - ver the ver-dant pass.  
Bro-ken is the bond that held us We must out our sticks and slide.  
Some to Green-land's I - cy moun-tains, More, per-haps, will stay at home.  
Wives and chil-dren all in-clud-ed, - Won't we be an up - roarious class.

## CHORUS



Co - ca-che-lunk-che - lunk - che - la - ly, Co - ca-che-lunk - che - lunk-che-lay,



Co-ca-che-lunk - che - lunk - che - la - ly, Hi! O chik - a - che - lunk-che-lay.



# Dear Old Wisconsin.

## COMMENCEMENT SONG

*Lento*

Words &amp; Music by Edgar H. Zobel

Sopr. &amp; Alto



1. Dear old Wis - con - sin —

Our Al - ma

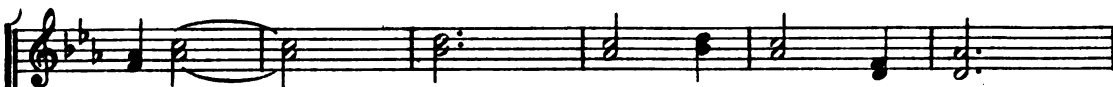
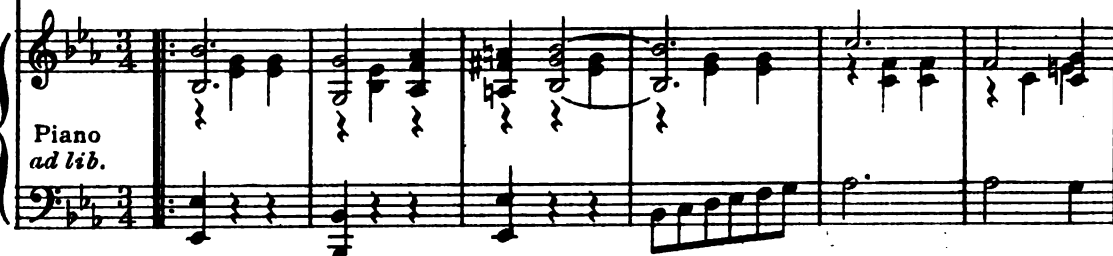
2. Some true hearts 'mong us —

Soon will be

3. Thy fame and hon - or —

Our watch - word

Tenor &amp; Bass



Ma - ter —

Praise love and song we bring

miss - ing, —

Ne'er more thy walls to greet,

ev - er; —

Our ship will ev - er be



Copyright 1909 by Edgar H. Zobel.

# Dear Old Wisconsin— CONCLUDED.

83



To thee — we sing — Ties form - ing  
 Old friends — to meet — Fate may in  
 Guid-ed — by thee — Un - - til life's



ev - er — Time ne'er shall sev-er; — Thoughts of  
 some way — Bring sor - row some day; — May thy  
 bat - tle — It's strife has end-ed, — We shall



yore, eer shall score Cheer for ev - er more. —  
 light guide us right Thru the paths of night. —  
 hear, strong and clear, Our Wis - con - sin cheer. —

# Alumni Song

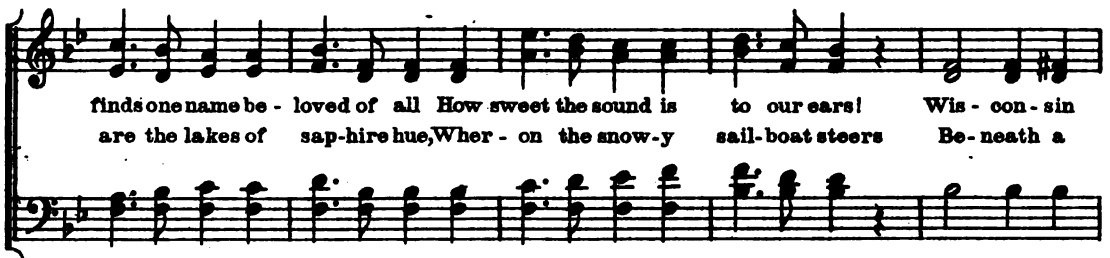
Words by R.E. Dixon '09



When memory haunts the twist-ed trail Our feet have made in years gone by, And  
Thine are the scenes that mem-ory holds Most dear up - on her pictured walls, And



pen - e - trates the mis - ty veil To where our youth - ful treas - ures lie, She  
all the past a - gain un - folds In wandering thro' her cloistered halls. Thine



finds one name be - loved of all How sweet the sound is to our ears! Wis - con - sin  
are the lakes of sap - hire hue, Wher - on the snow - y sail - boat steers Be - neath a



hear thy chil - dren call. We have been thine thro' all the years.  
sky as deep - ly blue. We still are thine thro' all the years.

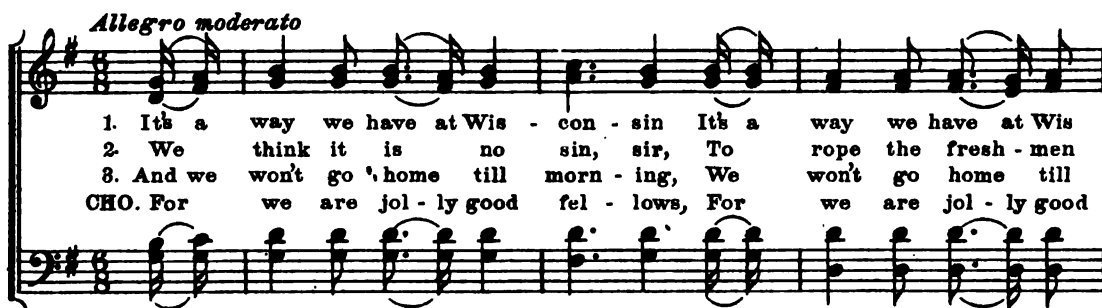
The faces that were then so dear —  
I can recall full many a one —  
Are growing older year by year,  
Yet strong through duty nobly done;  
But who shall say, when longing calls  
Us back to scenes of college cheer,  
We grow not young within those walls  
For we are thine, year after year.

The ways of life have proven hard,  
Our strivings oft have been in vain;  
Ideals have been hard to guard  
That we have gathered at thy fane;  
Yet even in the hour of strife,  
When memory opens wide her door,  
We see thee still and gain new life  
For we are thine forever more.

# It's a Way we have at Wisconsin.

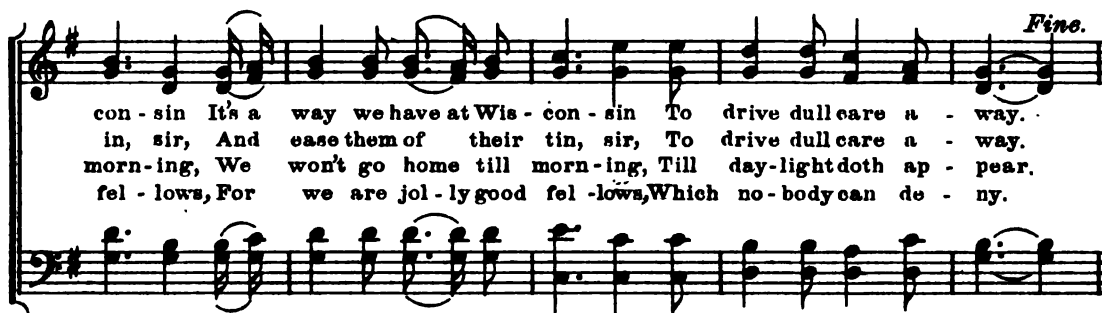
85

*Allegro moderato*



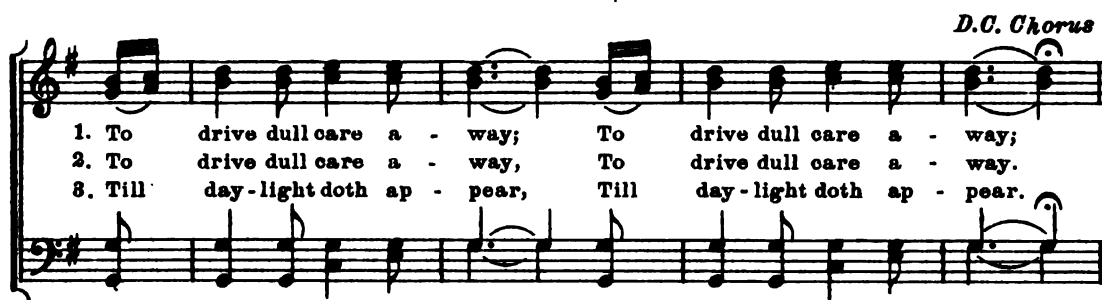
1. It's a way we have at Wis - con - sin It's a way we have at Wis  
 2. We think it is no sin, sir, To rope the fresh - men  
 3. And we won't go 'home till morn - ing, We won't go home till  
 CHO. For we are jol - ly good fel - lows, For we are jol - ly good

*Fine.*



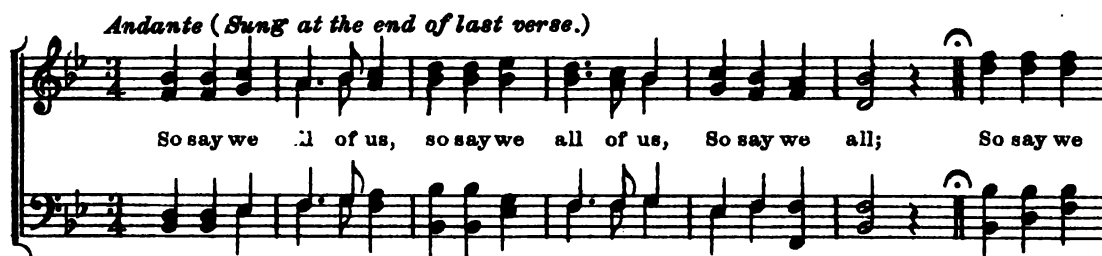
con - sin It's a way we have at Wis - con - sin To drive dull care a - way.  
 in, sir, And ease them of their tin, sir, To drive dull care a - way.  
 morn - ing, We won't go home till morn - ing, Till day - light doth ap - pear.  
 fel - lows, For we are jol - ly good fel - lows, Which no - body can de - ny.

*D.C. Chorus*



1. To drive dull care a - way; To drive dull care a - way;  
 2. To drive dull care a - way, To drive dull care a - way.  
 3. Till day - light doth ap - pear, Till day - light doth ap - pear.

*Andante (Sung at the end of last verse.)*



So say we all of us, so say we all of us, So say we all; So say we



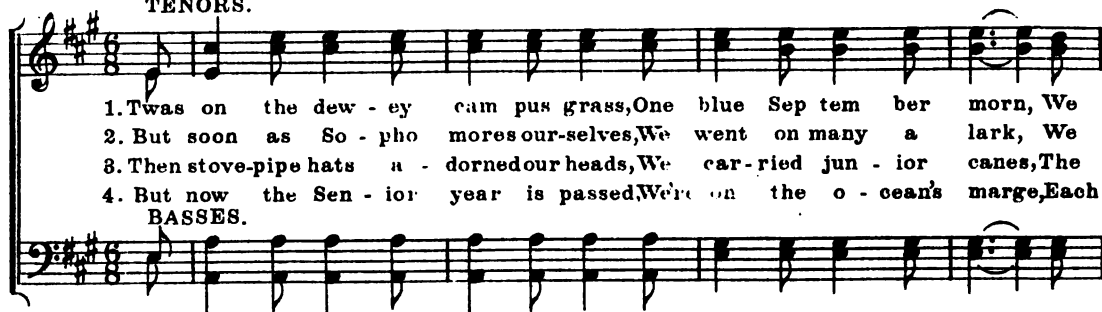
all of us, So say we all of us, So say we all of us, So say we all.

## Class Song.

Words by Kirk L. Cowdray '88

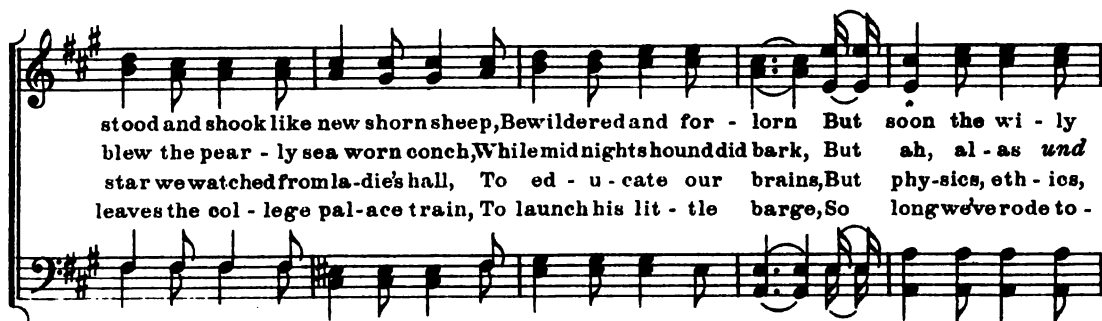
## QUARTET

TENORS.

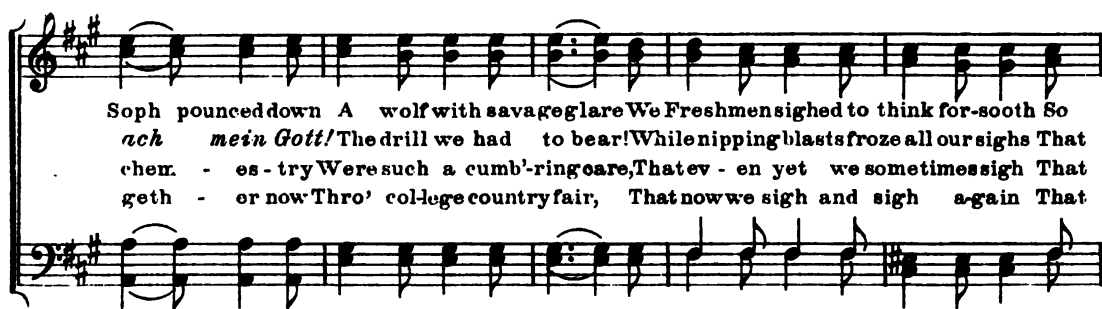


1. Twas on the dew - ey cam pus grass, One blue Sep tem ber morn, We  
 2. But soon as So - pho mores our-selves, We went on many a lark, We  
 3. Then stove-pipe hats a - dorned our heads, We car - ried jun - ior canes, The  
 4. But now the Sen - ior year is passed, We're on the o - cean's marge, Each

BASSES.

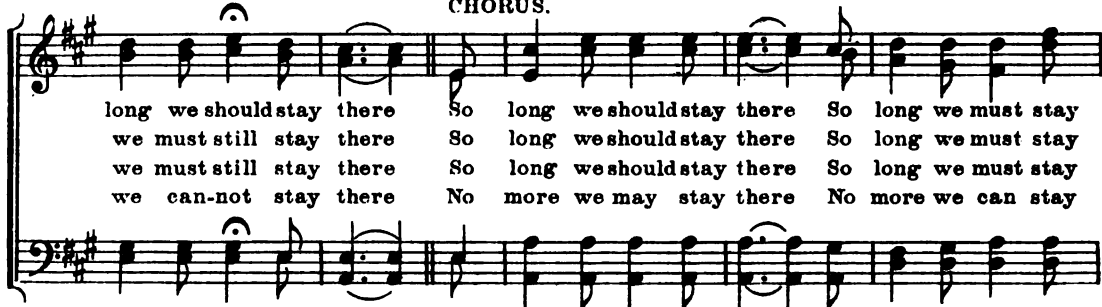


stood and shook like new shorn sheep, Bewildered and for - lorn But soon the wi - ly  
 blew the pear - ly sea worn conch, While midnight shound did bark, But ah, al - as und  
 star we watched from la - die's hall, To ed - u - cate our brains, But phy - sics, eth - ics,  
 leaves the col - lege pal - ace train, To launch his lit - tle barge, So long we've rode to -



Soph pounced down A wolf with savage glare We Freshmen sighed to think for-sooth So  
 ach mein Gott! The drill we had to bear! While nipping blasts froze all our sighs That  
 chem - es - try Were such a cumb'ring care, That ev - en yet we sometimes sigh That  
 geth - or now Thro' college country fair, That now we sigh and sigh a - gain That

## CHORUS.



long we should stay there So long we should stay there So long we must stay  
 we must still stay there So long we should stay there So long we must stay  
 we must still stay there So long we should stay there So long we must stay  
 we can-not stay there No more we may stay there No more we can stay

# Class Song CONCLUDED.

87

there. We Fresh-mensighed to think for-sooth So long weshouldstay there.  
 there. Those froz-en sighs were still a-las So long we must stay there.  
 there. We Jun-iors stillwould of-ten sigh So long weshouldstay there.  
 there. We sigh and in true sor-row now That we no more stay there.

## Commencement Song.

*Moderato*

TENORS *p*  
 Now in the west-ern sky, Low sinks the sum-mer's sun, Sha-dows of  
 So of our stu-dent life, Fade the last glimmering rays, Now comes the  
 Oft in our fu-ture life, Mem'-ry will hi-ther fly, These sa-cred

BASSES *p*

eve-ning fall. The day is done A-mid the fra-grant flowers  
 end a-pace Of col-lege days Sad-ly fare-well we sing  
 col-lege walls Ris-ing on high Shall still be blaz-oned o'er

*f* *poco rit.* *dim.* *p*  
 Dew of the eve-ning lies; One last fond look we take, Ere day-light fades.  
 To Al-ma Ma-ter joys, And all the hap-py scenes, No pain al-loys.  
 With vis-ions of the past, The hap-py days of yore, Our hearts hold fast.

*f* *poco rit.* *dim.* *p*

# Wisconsin Spirit.

Words & Music by Frank L. Waller '07

Cheer for Wis - con - sin

The first system of the song features a vocal melody in G major, 2/4 time. The lyrics are "Cheer for Wis - con - sin". The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Cheer for her boys on the field U

The second system continues the melody with the lyrics "Cheer for her boys on the field U". The piano accompaniment maintains the same rhythmic pattern.

rah Wis - con - sin They will make op -

The third system continues with the lyrics "rah Wis - con - sin They will make op -". The piano accompaniment continues with the same rhythmic pattern.

po - nents yield. Our team will

The fourth system concludes the phrase with the lyrics "po - nents yield. Our team will". The piano accompaniment continues with the same rhythmic pattern.

## Wisconsin Spirit—CONCLUDED.

win the game For they're fight - ing

The first system of the musical score. It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has one sharp (F#). The lyrics are 'win the game For they're fight - ing'.

for the fame of Wis - con - sin, Wis - con -

The second system of the musical score. The lyrics are 'for the fame of Wis - con - sin, Wis - con -'.

sin Hur - rah for old Wis - con - sin U - rah - rah Wis -

The third system of the musical score. The lyrics are 'sin Hur - rah for old Wis - con - sin U - rah - rah Wis -'.

con - sin cham - pion of the west.

The fourth system of the musical score. The lyrics are 'con - sin cham - pion of the west.' The system concludes with a double bar line.



# Drinking Song.

Arr. by Harold Drew '09

Come let us drink drink drink drink drink her up boys, — Come let us

The first system of the musical score for 'Drinking Song'. It features a vocal melody line and a piano accompaniment. The vocal line is in 8/8 time and has a key signature of one flat (B-flat). The lyrics are 'Come let us drink drink drink drink drink her up boys, — Come let us'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

think think think think think of the joys, — Joys of stu - dent

The second system of the musical score. The vocal line continues with the lyrics 'think think think think think of the joys, — Joys of stu - dent'. The piano accompaniment continues with chords and a bass line.

days at col - lege — Source of all our won - d'rous

The third system of the musical score. The vocal line continues with the lyrics 'days at col - lege — Source of all our won - d'rous'. The piano accompaniment continues with chords and a bass line.

know - ledge — Give us a bump bump bump bump bump-er of beer

The fourth system of the musical score. The vocal line continues with the lyrics 'know - ledge — Give us a bump bump bump bump bump-er of beer'. The piano accompaniment continues with chords and a bass line.

# Drinking Song CONCLUDED.

91

Neu-er a chump chump chump chump chum-per is here And we

don't give a hur rah Bill Give a cheer for col - lege days.—

The musical score for 'Drinking Song' is written for voice and piano. It consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line has the lyrics 'Neu-er a chump chump chump chump chum-per is here And we'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system also has a vocal line and a piano accompaniment. The vocal line has the lyrics 'don't give a hur rah Bill Give a cheer for col - lege days.—'. The piano accompaniment continues with a similar rhythmic pattern, ending with a double bar line.

## Stars of the Summer Night.

Longfellow

*Andante* *poco cresc.*

*p* Stars of the sum-mer night, Far in yon a - zure deeps, Hide, hide your  
Moon of the sum-mer night, Far down yon west-ern steep, Sink, sink in  
Dreams of the sum-mer night, Tell her, her lov - er keeps Watch while, in

*p* *poco cresc.*

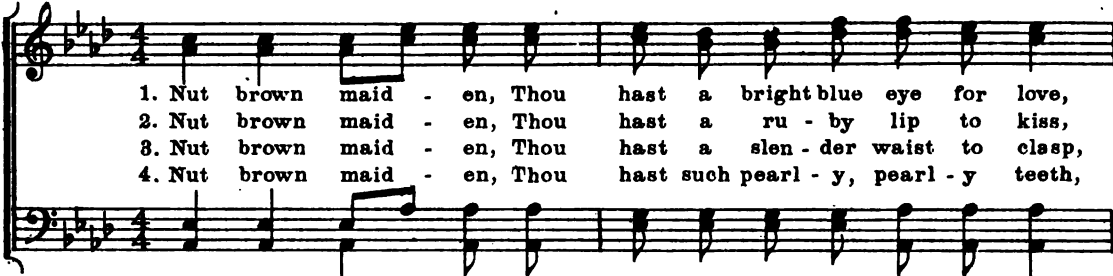
*pp* *dim.*

gold-en light, She sleeps, my la-dy sleeps, She sleeps, She sleeps, my la-dy sleeps.  
sil-ver light, She sleeps, my la-dy sleeps, She sleeps, She sleeps, my la-dy sleeps.  
slum-bers light, She sleeps, my la-dy sleeps, She sleeps, She sleeps, my la-dy sleeps.

*pp* *dim.*

The musical score for 'Stars of the Summer Night' is written for voice and piano. It consists of three systems. The first system has a vocal line and a piano accompaniment. The vocal line has the lyrics 'Stars of the sum-mer night, Far in yon a - zure deeps, Hide, hide your'. The piano accompaniment features a slow, arpeggiated pattern. The second system also has a vocal line and a piano accompaniment. The vocal line has the lyrics 'Moon of the sum-mer night, Far down yon west-ern steep, Sink, sink in'. The piano accompaniment continues with a similar arpeggiated pattern. The third system has a vocal line and a piano accompaniment. The vocal line has the lyrics 'Dreams of the sum-mer night, Tell her, her lov - er keeps Watch while, in'. The piano accompaniment continues with a similar arpeggiated pattern, ending with a double bar line. The score includes dynamic markings such as *p*, *poco cresc.*, *pp*, and *dim.*.

## Nut brown Maiden



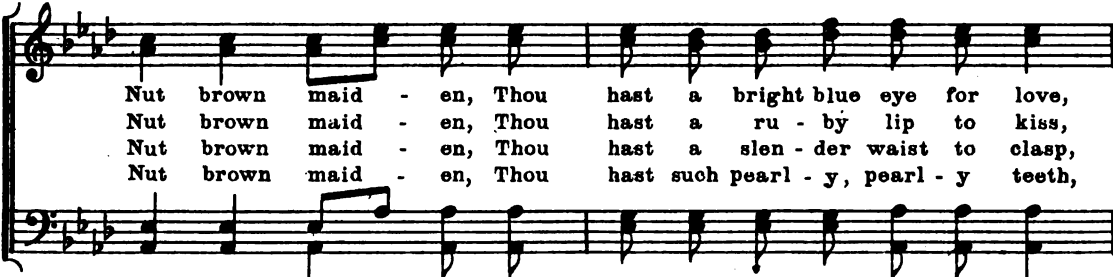
1. Nut brown maid - en, Thou hast a bright blue eye for love,  
 2. Nut brown maid - en, Thou hast a ru - by lip to kiss,  
 3. Nut brown maid - en, Thou hast a slen - der waist to clasp,  
 4. Nut brown maid - en, Thou hast such pearl - y, pearl - y teeth,



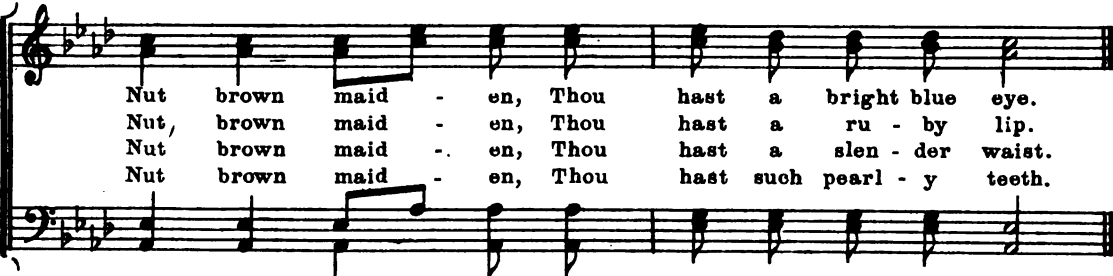
Nut brown maid - en, Thou hast a bright blue eye; A  
 Nut brown maid - en, Thou hast a ru - by lip; A  
 Nut brown maid - en, Thou hast a slen - der waist; A  
 Nut brown maid - en, Thou hast such pearl - y teeth; The



bright blue eye is thine, love! The glance in it is mine, love!  
 ru - by lip is thine, love! The kiss - ing of it's mine, love!  
 slen - der waist is thine, love! The arm a - round it's mine, love!  
 pearl - y teeth are false, love! They rat - tle when you waltz, love!



Nut brown maid - en, Thou hast a bright blue eye for love,  
 Nut brown maid - en, Thou hast a ru - by lip to kiss,  
 Nut brown maid - en, Thou hast a slen - der waist to clasp,  
 Nut brown maid - en, Thou hast such pearl - y, pearl - y teeth,



Nut brown maid - en, Thou hast a bright blue eye.  
 Nut, brown maid - en, Thou hast a ru - by lip.  
 Nut brown maid - en, Thou hast a slen - der waist.  
 Nut brown maid - en, Thou hast such pearl - y teeth.

# Last Night

93

Halfdan Kjerulf

*Andante*

*mf* Last night the night-in-gale woke me, Last night when all was still; It  
I think of you in the day time, I dream of you by night; I

*pp* CHORUS *humming*

sang in the gold - en moon-light From out the wood-land hill. I  
wake and would you were here, love, And tears are blind-ing my sight I

*rit.*

*dolce a tempo*  
o-pen'd my win - dow so gen - tly, I look'd on the dream-ing dew, And  
hear a low breath in the lime-tree, The wind is float-ing through, And

*ppp a tempo* *p*

*f* *dim.*  
oh! the bird, my dar-ling, was sing - ing, Sing-ing of you, of you.  
oh! the night, my dar-ling, is sigh - ing, Sigh-ing for you, for you.

*pp*

# The Jumblies.

Words by Edward Lear

Music by W. G. Sired

*Boldly*

*mf*

*Fine.*

The piano introduction is in G major, 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by a quarter note A4, then a quarter note B4. The bass line starts on a half note G2, followed by a quarter note A2, then a quarter note B2. The music continues with various chords and single notes, ending with a final G4 in the treble and G2 in the bass, marked 'Fine.'.

1. They went to sea in a sieve, they did; In a sieve they went to sea; In

*mf*

The first system of the song features a vocal melody in G major, 2/4 time. The lyrics '1. They went to sea in a sieve, they did; In a sieve they went to sea; In' are written below the notes. The piano accompaniment is in G major, 2/4 time, with a melody in the treble and a bass line in the bass. The music is marked 'mf'.

spite of all their friends could say, On a win - ter's morn, on a

The second system of the song continues the vocal melody and piano accompaniment. The lyrics 'spite of all their friends could say, On a win - ter's morn, on a' are written below the notes. The piano accompaniment is in G major, 2/4 time, with a melody in the treble and a bass line in the bass.

storm-y day, In a sieve they went to sea. And when the sieve went

*cresc.*

The third system of the song continues the vocal melody and piano accompaniment. The lyrics 'storm-y day, In a sieve they went to sea. And when the sieve went' are written below the notes. The piano accompaniment is in G major, 2/4 time, with a melody in the treble and a bass line in the bass. The music is marked 'cresc.'.

# The Jumblies—CONTINUED

95

*rall*

round and round, And ev - 'ry one cried: "You'll all be drowned," They

*Slower* *a tempo* *f*

called a - loud, "Our sieve ain't big, But we don't care a but - ton, We

don't care a fig; In a sieve we'll go to ' sea."

## The Jumblies—CONTINUED.

CHORUS *Waltz time*

Far and few, — far and few Are the lands where the Jum-blies

*mf*

This system contains the first line of the chorus. It features a vocal melody in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "Far and few, — far and few Are the lands where the Jum-blies". Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part begins with a mezzo-forte (*mf*) dynamic marking. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

live; — Their heads are green, and their hands are blue, And they

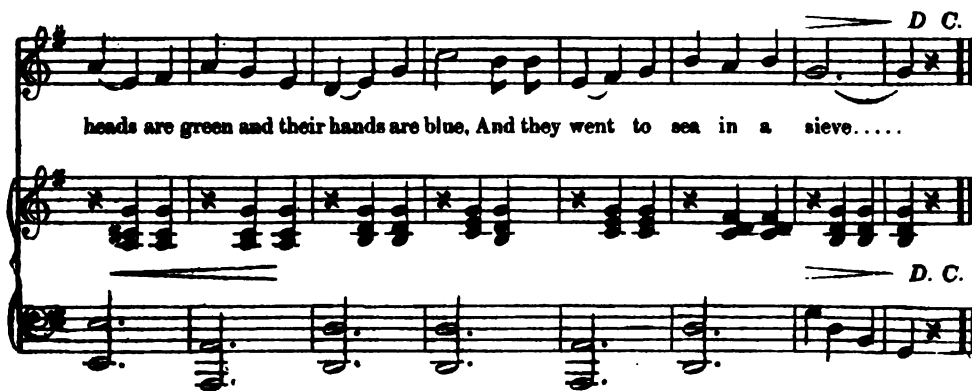
This system contains the second line of the chorus. The vocal melody continues with the lyrics "live; — Their heads are green, and their hands are blue, And they". The piano accompaniment continues with chords in the right hand and single notes in the left hand.

went to sea in a sieve — Far and few, —

This system contains the third line of the chorus. The vocal melody concludes with the lyrics "went to sea in a sieve — Far and few, —". The piano accompaniment continues with chords in the right hand and single notes in the left hand.

# The Jumblies—CONCLUDED.

97



2 The water it soon came in, it did;  
The water it soon came in;  
So to keep them dry, they wrapped their feet  
In a pinky paper all folded neat,  
And fastened it down with a pin.  
And they passed the night in a crockery jar;  
And each of them said, "How wise we are;  
Though the sky be dark, and the voyage be long,  
Yet we never can think we were rash or wrong,  
While round in a sieve we spin."

3 They sailed to the Western Sea, they did,  
To a land all covered with trees;  
And they bought an owl, and a useful cart,  
And a pound of rice, and a cranberry tart.  
And a hive of silvery bees;  
And they bought a pig and some green jack-daws,  
And a lovely monkey with lollipop paws,  
And forty bottles of ring-bo-ree,  
And twenty-four pounds of galloobious tea  
And no end of Stilton cheese.

4 And in twenty years they all came back.  
In twenty years or more;  
And everyone said, "How tall they've grown  
For they've been to the Lakes, and the Terrible Zone,  
And the hills of the Chankly Bore."  
And they drank their health, and gave them a feast  
Of dumplings made of beautiful yeast;  
And every one said, "If we only live,  
We, too, will go to sea in a sieve.  
To the hills of Chankly Bore."



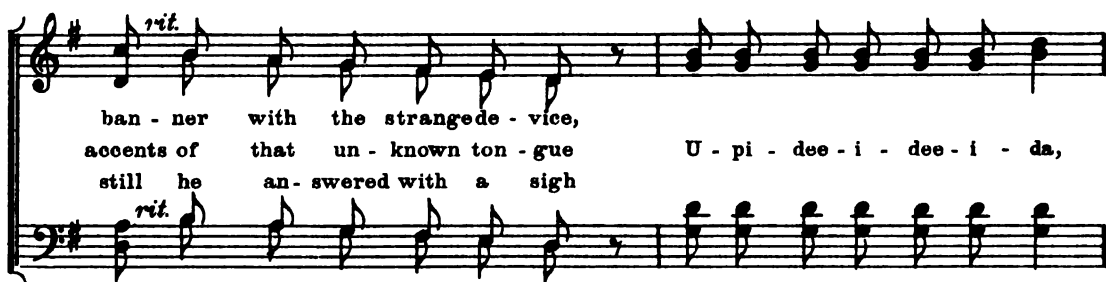
## Upidee



1. The shades of night were fall - ing fast, U - pi - dee, u - pi - da, As  
 2. His brow was sad; his eye be - neath, U - pi - dee, u - pi - da, Flash'd  
 3. "O stay," the maid - en said, "and rest," U - pi - dee, u - pi - da, "Thy



thro' an Al - pine vil - lage passed, U - pi - dee - i - da! A youth who bore, mid snow and ice, A  
 like a falchion from its sheath, U - pi - dee - i - da! And like a sil - ver clar - ion rung The  
 wea - ry head up - on this breast, U - pi - dee - i - da! A tear stood in his light blue eye, But



ban - ner with the strange de - vice,  
 accents of that un - known ton - gue U - pi - dee - i - dee - i - da,  
 still he an - swered with a sigh



U - pi - dee, u - pi - da, U - pi - dee - i - dee - i - da, U - pi - dee - i - da.

4

A traveller, by the faithful hound, Upidee, upida,  
 Half buried in the snow was found, Upideeida.  
 Still grasping in his hand of ice  
 That banner with the strange device. CHO.

# Crow Song.

99

SOLO. CHORUS.

1 There were three crows sat on a tree, O Bil - ly Ma - gee Ma - gar!  
 2 Said one old crow un - to his mate, O Bil - ly Ma - gee Ma - gar!

SOLO. CHO.

There were three crows sat on a tree, O Bil - ly Ma - gee Ma - gar!  
 Said one old crow un to his mate, O Bil - ly Ma - gee Ma - gar!

There were three crows sat on a tree, And they were black as crows could be,  
 Said one old crow un - to his mate, "What shall we do for grub to ate?"

And they all flapped their wings and cried Caw, Caw, Caw, Bil - ly Ma - gee Ma - gar!

And they all flapped their wings and cried Bil - ly Ma - gee Ma - gar!

3  
 "There lies a horse on yonder plain,  
 Who's by some cruel butcher slain,"  
 And they all flapped their wings, etc.

4  
 "We'll perch ourselves on his backbone,  
 And pick his eyes out one by one."  
 And they all flapped their wings, etc.

# The Midshipmite.

Words by Fred E. Weatherly

Music by Stephen Adams

*Con spirito*

Piano introduction in 2/4 time, marked *Con spirito* and *f*. The melody is in the right hand, featuring a series of eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

First system of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: 1. 'Twas in fif - ty-five, on a win - ter's night, 2. We launched the cut-ter and shoved her out, 3. "I'm done for now, good bye!" says he, marked *p*.

Second system of the song. The vocal melody continues in the right hand, and the piano accompaniment continues in the left hand. The lyrics are: Cheer-i - ly, my lads, yo ho! We'd got the Roo-shan lines in sight, When Cheer-i - ly, my lads, yo ho! The lub - bers might ha' heard us shout, As the Cheer-i - ly, my lads, yo ho! "You make for the boat, nev-er mind for me!" "We'll marked *f* and *p*.

# The Midshipmite - CONTINUED.

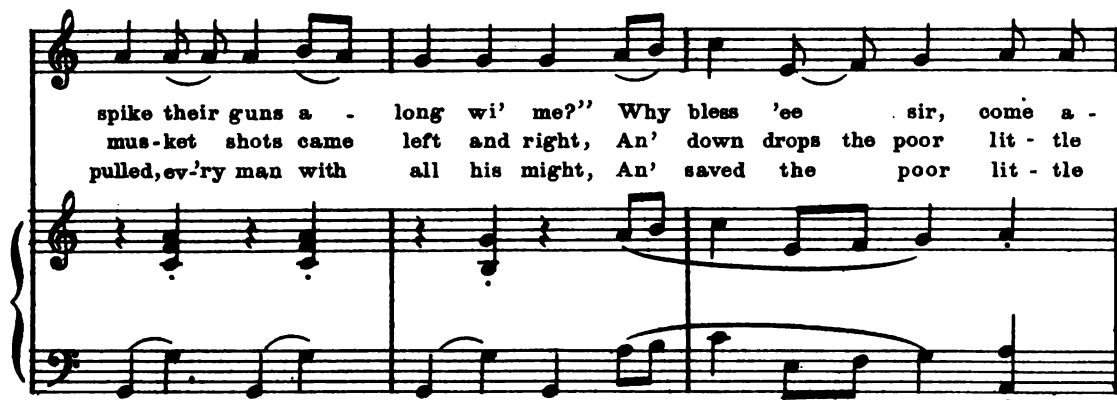
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up comes a lit - tle Mid - ship-mite, Cheer - i - ly, my lads, yo  
 Mid - dy cried, "Now, my lads, put a - bout!" Cheer - i - ly, my lads, yo  
 take 'ee back, sir, or die," says we, Cheer - i - ly, my lads, yo



ho! "Who'll go a - shore to night," says he, "An'  
 ho! We made for the guns, an' we rammed them tight, But the  
 ho! So we hoist - ed him in, in a ter - ri - ble plight, An' we



spike their guns a - long wi' me?" Why bless 'ee sir, come a -  
 mus-ket shots came left and right, An' down drops the poor lit - tle  
 pulled, ev-'ry man with all his might, An' saved the poor lit - tle

# The Midshipmite CONCLUDED.

long says we, Cheer-i - ly, my lads, yo ho! — Cheer-i - ly, my lads, yo  
 Mid ship mite, Cheer-i - ly, my lads, yo ho! — Cheer-i - ly, my lads, yo  
 Mid ship mite, Cheer-i - ly, my lads, yo ho! — Cheer-i - ly, my lads, yo

*cresc.*

*rall* *a tempo*  
 ho! — With a long, long pull, An' a strong, strong pull,

*rall* *p*

*rall*  
 Gai - ly, boys, make her go! — An' we'll drink to night To the Mid-ship-

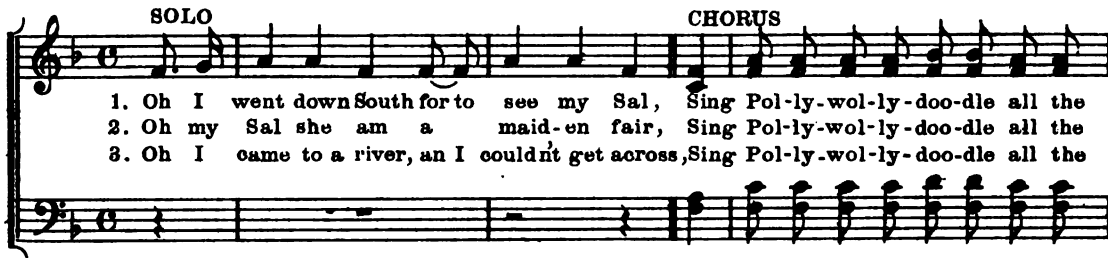
*rall* *f* *colla voce*

*Last time*  
 mite, Sing-ing cheer-i - ly, lads, yo ho! —

# Polly-Wolly-Doodle.

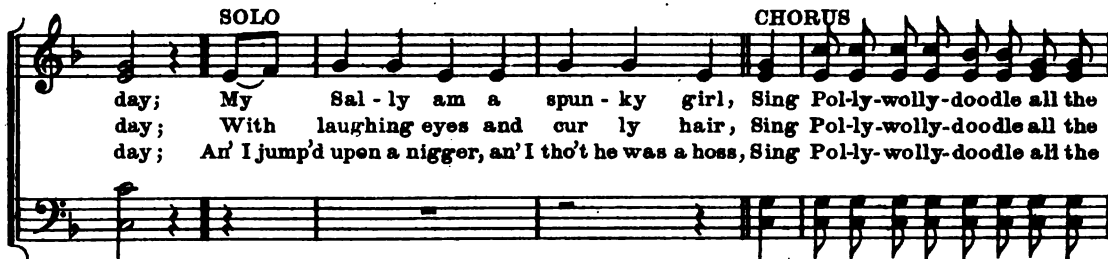
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**SOLO** **CHORUS**



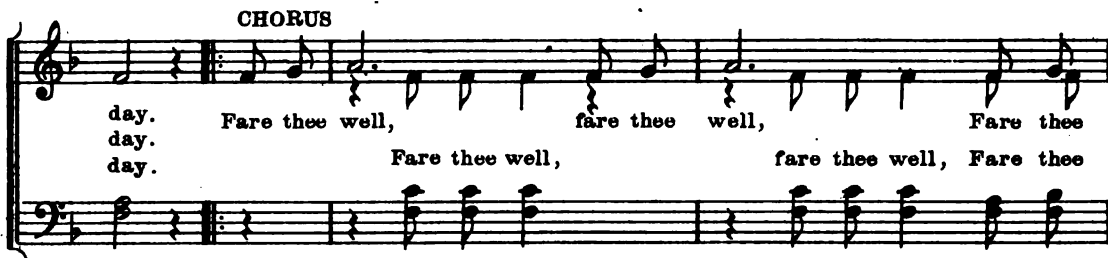
1. Oh I went down South for to see my Sal, Sing Pol-ly-wol-ly-doo-dle all the  
 2. Oh my Sal she am a maid-en fair, Sing Pol-ly-wol-ly-doo-dle all the  
 3. Oh I came to a river, an I couldn't get across, Sing Pol-ly-wol-ly-doo-dle all the

**SOLO** **CHORUS**

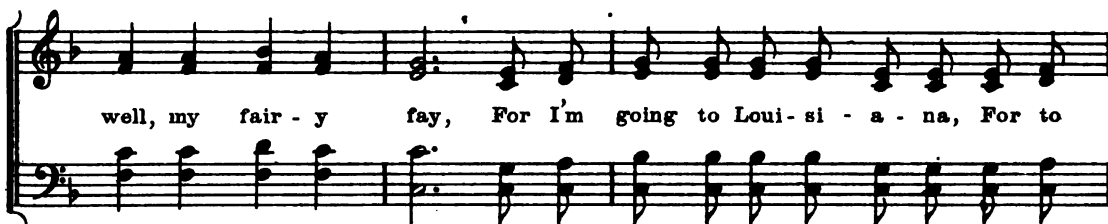


day; My Sal-ly am a spun-ky girl, Sing Pol-ly-wolly-doodle all the  
 day; With laughing eyes and cur ly hair, Sing Pol-ly-wolly-doodle all the  
 day; An' I jump'd upen a nigger, an' I tho't he was a hoss, Sing Pol-ly-wolly-doodle all the

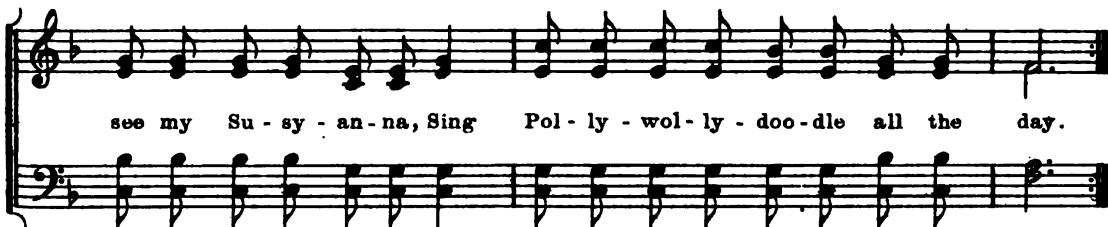
**CHORUS**



day. Fare thee well, fare thee well, Fare thee  
 day. Fare thee well, fare thee well, Fare thee  
 day. Fare thee well, fare thee well, Fare thee



well, my fair-y fay, For I'm going to Loui-si-a-na, For to



see my Su-sy-an-na, Sing Pol-ly-wol-ly-doo-dle all the day.

Oh, a grass-hopper sittin' on a railroad track  
 A-pickin' his teef wid a carpet tack.

Behind de barn, down on my knees,  
 I thought I heard that chicken sneeze.

Oh, I went to bed, but it wasn't no use,  
 My feet stuck out for a chicken roost.

He sneezed so hard wid de 'hoopin'-cough  
 He sneezed his head an' his tail right off.

# We're Loyal To You, Illinois

T. H. Guild

The piano introduction consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

We're loy-al to you, Il-li-nois, \_\_\_\_\_ We're "Or-ange and

The first system of the song includes the vocal melody and piano accompaniment. The vocal line begins with the lyrics "We're loy-al to you, Il-li-nois," followed by a measure rest, and then "We're 'Or-ange and".

Blue;" Il-li-nois, \_\_\_\_\_ We'll back you to stand 'Gainst the

The second system continues the song. The vocal line starts with "Blue;" followed by "Il-li-nois," and a measure rest, then "We'll back you to stand 'Gainst the".

best in the land, For we know you have sand, Il-li-nois, (Rah!)

The third system concludes the song. The vocal line continues with "best in the land, For we know you have sand, Il-li-nois, (Rah!)". The piano accompaniment features a final chord with a fermata.

*By permission*

# We're Loyal To You, Illinois CONTINUED

105

(Rah!) So crack out that ball, Il - li - nois, We're

back - ing you all, Il - li - nois; Our team is our

fame pro - tect - or, On! boys, for we ex - pect a vict - 'ry from

you Il li nois! Che - he! Che - ha! Che - ha - ha - ha!



## We're Loyal To You, Illinois CONTINUED

Che - he! Che - ha! Che - ha-ha - ha!

The first system of music features a vocal line with the lyrics "Che - he! Che - ha! Che - ha-ha - ha!" and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The piano part consists of chords in the right hand and a rhythmic bass line in the left hand.

Il - li - nois! Il - li - nois! Il - li - nois!

R.H.

The second system continues the song with the lyrics "Il - li - nois! Il - li - nois! Il - li - nois!". The piano accompaniment includes a right-hand part (labeled "R.H.") and a left-hand part. The key signature remains one sharp (F#) and the time signature is 2/4.

Fling out that dear old flag of Or-ange and Blue, Lead on your

The third system of music features the lyrics "Fling out that dear old flag of Or-ange and Blue, Lead on your". The piano accompaniment continues with chords and a bass line. The key signature is one sharp (F#) and the time signature is 2/4.

sons and daugh-ters, fight - ing for you; Like men of old, on gi - ants

The fourth system of music features the lyrics "sons and daugh-ters, fight - ing for you; Like men of old, on gi - ants". The piano accompaniment continues with chords and a bass line. The key signature is one sharp (F#) and the time signature is 2/4.

# We're Loyal To You, Illinois CONCLUDED

107

Plac-ing re - li - ance, Shout-ing de - fi - ance A-mid the  
Os-key-wow-wow!

The first system of the musical score. It features a vocal melody line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "Plac-ing re - li - ance, Shout-ing de - fi - ance A-mid the Os-key-wow-wow!".

broad green plains that nour - ish our land, For hon-est La - bor

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: "broad green plains that nour - ish our land, For hon-est La - bor".

and for Learn - ing we stand, And un - to thee we pledge our

The third system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: "and for Learn - ing we stand, And un - to thee we pledge our".

heart and hand Dear Al - ma Ma - ter Il - li - nois.

The fourth system of the musical score, concluding the piece. It features a final vocal phrase and piano accompaniment. The lyrics are: "heart and hand Dear Al - ma Ma - ter Il - li - nois.". The piano part ends with a double bar line and repeat signs.

# Lewis Song

Words by Leigh K. Patton.

Music by J. Herbert Libberton.

*Tempo di Marcia*

*mf*

All who love the Blue we in - vite To a rous - ing  
Le - wis friend - ships nev - er can wane As the long years

song \_\_\_\_\_ As our voi - ces now we u - nite In  
pass \_\_\_\_\_ Change less mem - 'ries ev - er re - main To

cho - rus clear and strong \_\_\_\_\_ Come, a song of  
stir each lad and lass \_\_\_\_\_ May the spir - it

*By permission*

# Lewis Song CONTINUED.

109

Lew-is we'll hear Sing it with a will \_\_\_\_\_ What  
giv-en us there In our hearts e'er be \_\_\_\_\_ We'll

e'er the year your name ap-pear Your heart's with Lew-is  
ev-ry where her worth de-clare And sing her loy-al-

**CHORUS *p-f***  
still. \_\_\_\_\_ Lew-is, \_\_\_\_\_ oh, we're from Lew-is, (Lew-is)  
ty. \_\_\_\_\_

We sing \_\_\_\_\_ in joy-ous praise \_\_\_\_\_ Lew-is, \_\_\_\_\_ for while we

## Lewis Song CONCLUDED.

do this 'Twill re - mind of by - gone days (Yea, Lew - is)

The first system of the musical score. The vocal line is in G major, 4/4 time, with a key signature of one flat. The lyrics are "do this 'Twill re - mind of by - gone days (Yea, Lew - is)". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Lew - is — be - lov - ed Lew - is (Lew - is) In you — our hopes a -

The second system of the musical score. The vocal line continues with the lyrics "Lew - is — be - lov - ed Lew - is (Lew - is) In you — our hopes a -". The piano accompaniment continues with the same rhythmic pattern.

bide — We can't for - get; we ne'er re - gret Our

The third system of the musical score. The vocal line continues with the lyrics "bide — We can't for - get; we ne'er re - gret Our". The piano accompaniment continues with the same rhythmic pattern.

Lew - is is our pride. pride. —

The fourth system of the musical score. The vocal line concludes with the lyrics "Lew - is is our pride. pride. —". The piano accompaniment concludes with a final chord. The system includes first and second endings, with the first ending leading back to the beginning of the phrase and the second ending leading to the final chord.

# Gaudeamus

*Arr. by W. T. Purdy.*

## TENORS



Gau-de-a-mus i-gi-tur, Ju-ve-nes dum su-mus;  
U-bi sunt, qui an-te nos In mun-do fu-e-re

## BASSES




## QUARTET





Gau-de-a-mus i-gi-tur Ju-ve-nes dum su-mus;  
U-bi sunt, qui an-te nos In mun-do fu-e-re



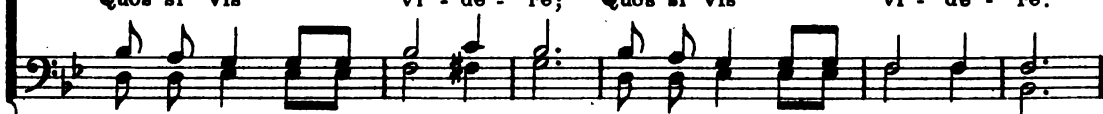
## CHORUS.



Post-ju-cum-dam ju-ven-tu-rem, Post mo-les-tam se-neo-tu-rem  
Tran-se-as ad su-pe-ros Ab-e-as ad in-fe-ros

Nos ha-be-bit hu-mus, Nos ha-be-bit hu-mus.  
Quos si vis vi-de-re; Quos si vis vi-de-re.



# The Drum-Major Of Schneider's Band

Arthur J. Mundy

*(Band approaches from a distance.)*

So - gers march - in' oop de street To moo - sic  
 Ven dey march - es to de vors Dot band vill  
 Home dem so - gers dey have got De vor is

*Basso marc.*

grand On ev - 'ry hand All de bee - ples run to meet And  
 blay Such mu - sic gay Ven dem guns an can - non roars Dot  
 done An back dey come From their ranks was man - y shot From


vel - come Schnei - der's Band Proud - ly march - in' on pe -  
 band' vill valk a - vay So - gers blen - ty you may  
 Schnei - der's na - ry one *(Band draws nearer.)* March - in' proud - ly as pe -

# The Drum-Major Of Schneider's Band

113  
CONTINUED



fore He looks so grand Mitt staff in hand  
find At death's com - mand Vill lend a hand  
fore Mitt staff in hand. He looks so grand



See dot Ma - jor of the corps Dey call 'em Schnei-der's  
Schnei-der he vill stay pe - hind An' so vill Schnei-der's  
See dot con-quer'r of de vor Herr Schnei - der and his



Band Hear dem, De bee - bles cheer dem As dey draw  
Band Hark now Dem can - non bark now Dot sun vas  
Band Hear dem De bee - bles cheer dem Und la - ger  
(Band passing.)



near dem Mit moo-sic grand Dey blay so fine now Dot Wacht am  
dark now Mit bat - tle's schmoke Dey have con - clood-ed If dey got  
beer dem At ev - 'ry stand Dey feel so fine now Mit beer un'



# The Drum-Major Of Schneider's Band CONTINUED

Rhine now It sounds soo - blime now On Schnei - der's Band Dot  
 shoot - ed Dey don't vas suit - ed Dot vas no joke An'  
 vine now Dot Wacht am Rhine now On Schnei - der's Band Vill

vas such boo - ly mu - sic fine De  
 so dey blay dot mu - sic fine De } deutsch-en Wacht am  
 sound more bes - ser grand un' fine De }

Rhine But ven you heers dot moo-sic blay so sweet  
 (*Band passed by.*)

See dot Band a march-in' oop de street Vy it vas you tink dey blay so

*cresc.*  
*Bass marcato.*

# The Drum-Major Of Schneider's Band

115  
CONCLUDED

grand Who it vas you tink dot leads dot Band You hear de

The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a whole note 'grand', followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand. Dynamic markings include *p* (piano) and *f* (forte).

moo-sic gay You hear the bee-ples say It sure-ly must be Schneider leads dot

The second system continues the vocal and piano parts. The vocal line has a melodic line with some rests. The piano accompaniment maintains the rhythmic pattern. Dynamic markings include *pp* (pianissimo) and *f* (forte).

Band You hear de moo-sic gay An as dey march a - vay You

The third system continues the vocal and piano parts. The vocal line has a melodic line with some rests. The piano accompaniment maintains the rhythmic pattern. Dynamic markings include *pp* (pianissimo).

know dot it vas Schneider leads dot Band.

*D.C. Last ending.*

The fourth system concludes the piece. The vocal line ends with a whole note. The piano accompaniment features a final cadence. Dynamic markings include *f* (forte) and *p* (piano). The system is marked with *D.C. Last ending.*

# Funiculi, Funicula

OR

## A MERRY HEART.

Words by EDWARD OXENFORD.

Music by L. DENZA.

*Allegretto brillante.*

*p grazioso*

*pp cresc.*

*f*

*pp*

Some think \_\_\_\_\_ the world is  
 Some think \_\_\_\_\_ it wrong to  
 Ah me! \_\_\_\_\_ 'tis strange that

made for fun and fro - lic, \_\_\_\_\_ And so do I!  
 set the feet a danc - ing, \_\_\_\_\_ But not so I!  
 some should take to sigh - ing, \_\_\_\_\_ And like it well!

N.B. This song can be sung with or without the chorus.

# Funiculi, Funicula. CONTINUED

117

**CORO.** **SOLO.**

And so do I! \_\_\_\_\_ Some think \_\_\_\_\_ it well to  
 But not so I! \_\_\_\_\_ Some think \_\_\_\_\_ that eyes should  
 And like it well! \_\_\_\_\_ For me, \_\_\_\_\_ I have not

**CORO.**

be all mel-an-chol-ie, \_\_\_\_\_ To pine and sigh, \_\_\_\_\_ To pine and  
 keep from coy-ly glance-ing \_\_\_\_\_ Up-on the sly! \_\_\_\_\_ Up-on the  
 thought it worth the try-ing \_\_\_\_\_ So can-not tell! \_\_\_\_\_ So can-not

**SOLO.**

sigh; \_\_\_\_\_ But I, \_\_\_\_\_ I love to spend my time in  
 sly! \_\_\_\_\_ But oh! \_\_\_\_\_ to me the ma-zy dance is  
 tell! \_\_\_\_\_ With laugh \_\_\_\_\_ and dance and song the day soon

**CORO.**

sing-ing, \_\_\_\_\_ Some joy-ous song, \_\_\_\_\_ Some joy-ous song, \_\_\_\_\_  
 charm-ing, \_\_\_\_\_ Di-vine-ly sweet! \_\_\_\_\_ Di-vine-ly sweet! \_\_\_\_\_  
 pas-ses, \_\_\_\_\_ Full soon is gone: \_\_\_\_\_ Full soon is gone; \_\_\_\_\_

## Funiculi, Funicula. CONTINUED

SOLO.

To set \_\_\_\_\_ the air with mu - sic brave-ly ring - ing  
 And sure - - - ly there is naught that is a - larm - ing  
 For mirth \_\_\_\_\_ was made for joy - ous lads and las - sies

CORO.

Is far from wrong! \_\_\_\_\_ Is far from wrong! \_\_\_\_\_  
 In nim - ble feet? \_\_\_\_\_ In nim - ble feet? \_\_\_\_\_  
 To call their own! \_\_\_\_\_ To call their own! \_\_\_\_\_

SOLO.

*p* Lis - ten! Lis - ten! \*e - choes sound a - far! \_\_\_\_\_ Lis - ten!  
 Lis - ten! Lis - ten!  
 Lis - ten! Lis - ten!

*pp cresc.*

Lis - ten! e - choes sound a - far! Tra la la la, tra la la la, tra la la

*pp cresc.*

\*2d Verse: Music sounds afar etc.

8d Verse: Hark the soft guitar etc.

## Funiculi, Funicula. CONCLUDED

*ten. f*  
la, tra la la la! e-choes sound a-far! Tra la la la, tra la la la!

**CORO**  
Lis - ten! Lis - ten! e-choes sound a-far! Lis - ten! Lis - ten!

*p cresc. cresc.*  
e-choes sound a-far! Tra la la la, tra la la la, tra la la la, tra la la

*p cresc. cresc.*

*ten. f*  
la! e-choes sound a-far! Tra la la la, tra la la la! la!

*col canto f*

# We Meet Again To-night

## QUARTET

Tenors

We meet a - gain to - night, boys, with mirth and  
Where hand, to hand its greet - ing so kind - ly

Let mel - o - dy flow, Wher -  
song; gives, Let mel - o - dy flow,  
Let mel - o - dy flow,

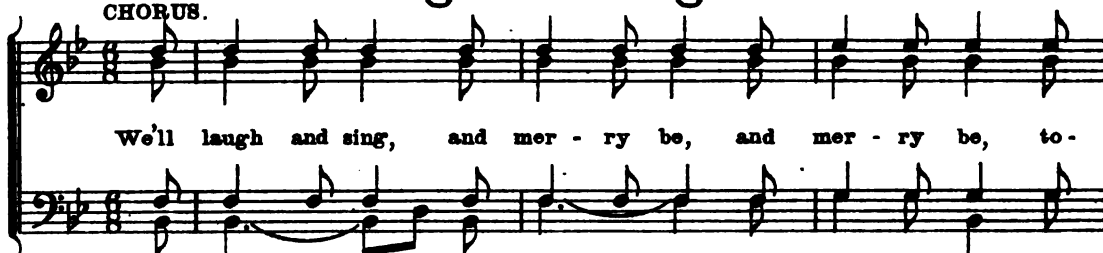
ev - er we go,  
Wher - ev - er we go, We dwell in friend-ship ev - er so  
Wher - ev - er we go, Where hope is nev - er dy - ing, and

true and strong, And sor - row nev - er know.  
friend-ship lives, True hearts will ev - er know.

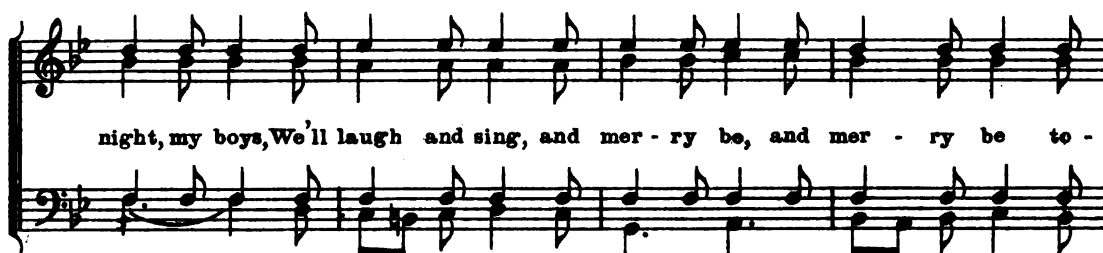
# We Meet Again To-night CONCLUDED.

121

CHORUS.



We'll laugh and sing, and mer - ry be, and mer - ry be, to -



night, my boys, We'll laugh and sing, and mer - ry be, and mer - ry be to -



night; We'll laugh and sing, and mer - ry be, and mer - ry be, to -



night, my boys, And mer - ry be and mer - ry be, and mer - ry be.



Wel-come the time, my boys, we meet a - gain.



# Landlord, Fill the Flowing Bowl.

1. Come land-lord, fill your flow-ing bowl Un - til it doth run o - ver; Come

land lord, fill your flow-ing bowl Un - til it doth run o - ver;

For to-night we'll mer-ry mer-ry be, For to night we'll mer-ry mer-ry be,

For to night we'll mer-ry mer-ry be To - mor-row we'll get so - ber.

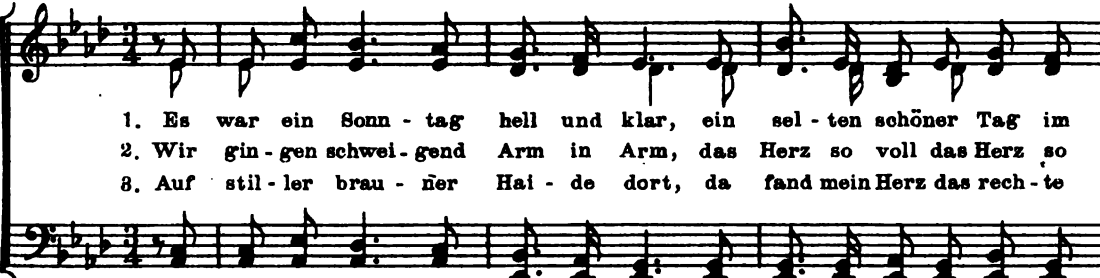
The man that drinks good whisky punch,  
And goes to bed right mellow;  
The man that drinks good whisky punch,  
And goes to bed right mellow,  
Lives as he ought to live,  
Lives as he ought to live,  
Lives as he ought to live,  
And dies a jolly good fellow.

The man who drinks cold water pure,  
And goes to bed quite sober;  
The man who drinks cold water pure,  
And goes to bed quite sober,  
Falls as the leaves do fall,  
Falls as the leaves do fall,  
Falls as the leaves do fall,  
So early in October.

But he who drinks just what he likes,  
And getteth "half-seas over,"  
But he who drinks just what he likes,  
And getteth "half-seas over,"  
Will live until he dies, perhaps,  
Will live until he dies, perhaps,  
Will live until he dies, perhaps,  
And then lie down in clover.

# O schöne Zeit, o sel'ge Zeit.

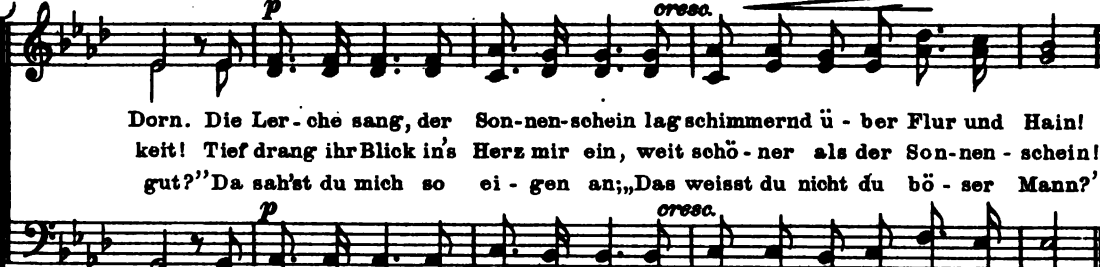
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1. Es war ein Sonn - tag hell und klar, ein sel - ten schöner Tag im  
 2. Wir gin - gen schwei - gend Arm in Arm, das Herz so voll das Herz so  
 3. Auf stil - ler brau - n'ner Hai - de dort, da fand mein Herz das rech - te



Jahr. Wir bei - de gin - gen durch das Korn, durch Feld und Au, durch Busch und  
 warm. Die blau - en Au - gen dein, o Maid, er - strahlten hell in Se - lig -  
 Wont; Da fand mein Mund zum Kuss den Muth; leis' frug' ich dich, „Bist du mir



Dorn. Die Ler - che sang, der Son - nen - schein lagschimmernd ü - ber Flur und Hain!  
 keit! Tief drang ihr Blick ins Herz mir ein, weit schö - ner als der Son - nen - schein!  
 gut?“ Da sahst du mich so ei - gen an, „Das weisst du nicht du bö - ser Mann?“



**f** O schö - ne Zeit, o sel - 'ge Zeit, wie liegst du fern, wie liegst du weit! O



schö ne Zeit, o sel - 'ge Zeit, wie liegst du fern, wie liegst du weit!

## Eton Boating Song.

*Allegretto*

*p*

1. Jol - ly boat - ing weath - er,      And a hay - har - vest  
 2. Skirt - ing past the rush - es,      Ruff - ling o'er the  
 3. Har - row may be more clev - er,      Rug - by may make more  
 4. Twen - ty years hence this weath - er      May tempt us from of - fice

*p*

*cresc.*      *mp*      *cresc.*

breeze;      Blade      on the "feather,"      Shade  
 weeds,      Where the      lock - stream gushes,      Where the  
 row,      But we'll row      on for - ev - er,      Stead - y from  
 stools,      We may be      slow on the feather,      And seem to the

*cresc.*      *mp*      *cresc.*

*f*

off the trees,      Swing,      swing to -  
 oyg - net feeds,      Let us see how the lov - ing cup  
 stroke to bow,      And noth - ing in life shall  
 boys "old fools,"      But we'll still swing to -

*f*

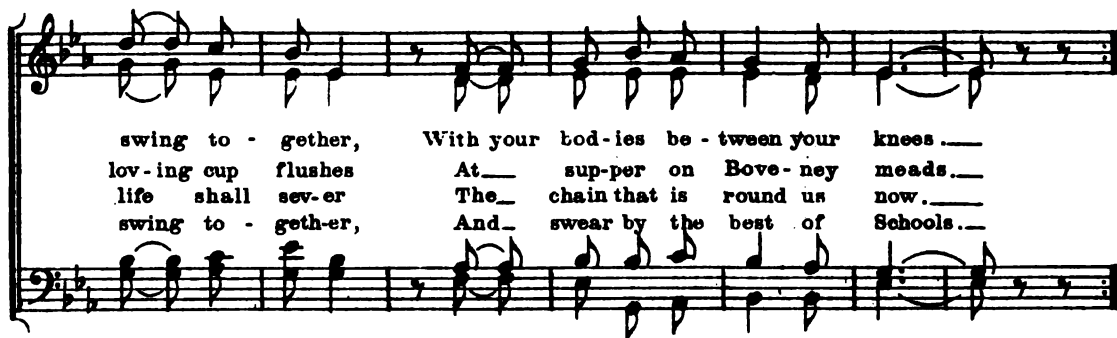
*cresc.*      *f*

gether,      With your bod - ies be - tween your knees,      Swing,  
 flushes      At sup - per on Bove - ney meads,      Let us see how the  
 sev - er      The chain that is round us now,      And noth - ing in  
 gether,      And swear by the best of schools," But we'll still

*cresc.*      *f*

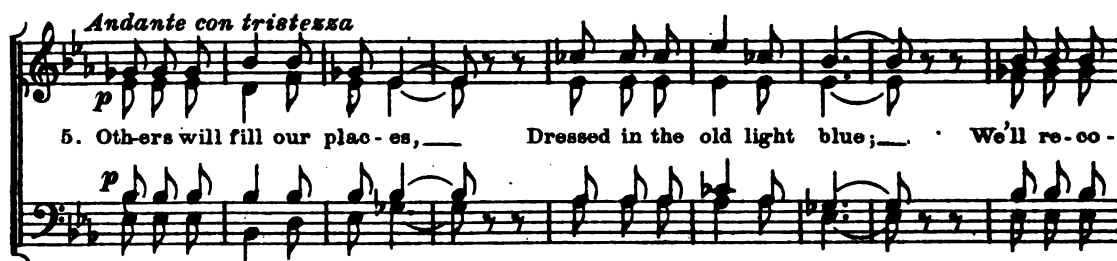
# Eton Boating Song—CONCLUDED

125



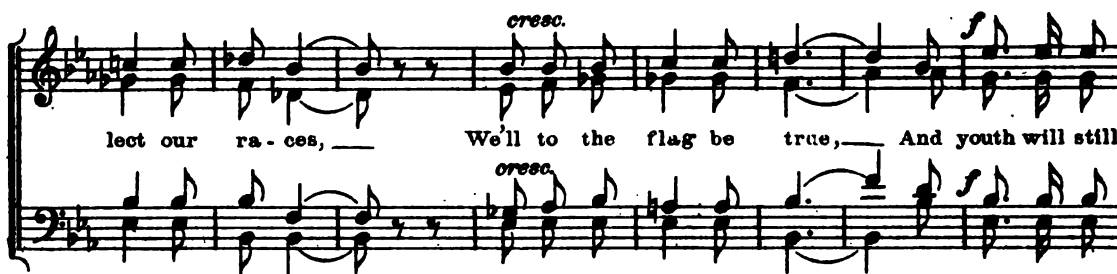
swing to - gether, With your bod-ies be - tween your knees. —  
 lov - ing cup flushes At sup - per on Bove - ney meads. —  
 life shall sev - er The chain that is round us now. —  
 swing to - geth - er, And swear by the best of Schools. —

*Andante con tristezza*



5. Others will fill our plac - es, — Dressed in the old light blue; — We'll re-co -

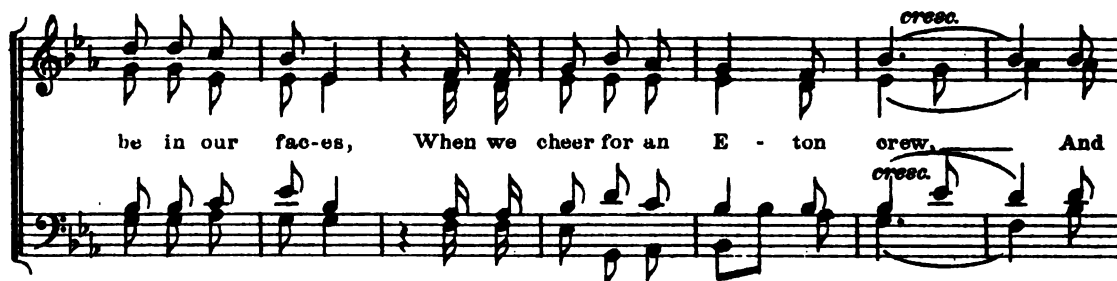
*cresc.*



lect our ra - ces, — We'll to the flag be true, — And youth will still

*cresc.*

*cresc.*



be in our fac - es, When we cheer for an E - ton crew, And

*cresc.*

*ff*



youth will still be in our fac - es, When we cheer for an E - ton crew. —

*ff*

*rit.*

# Juanita

*Andante**mf* SOPRANO & ALTO

Soft o'er the foun - tain,      Ling - 'ring falls the south - ern moon;  
When in thy dream - ing,      Moons like these shall shine a - gain,

*mf* TENOR & BASS

Far o'er the moun - tain,      Breaks the day too soon!      In thy dark eye's  
And day - light beam - ing      Prove thy dreams are vain,      Wilt thou not, re -

splen - dor,      Where the warm light loves to dwell,      Weary looks, yet ten - der,  
lent - ing,      For thine ab - sent lov - er sigh,      In thy heart con - sent - ing

Speak their fond fare - well!      Ni - ta Jua - ni - ta!      Ask thy soul if  
To a pray'r gone by?      Ni - ta Jua - ni - ta!      Let me lin - ger

we should part!      Ni - ta Jua - ni - ta!      Lean thou on my heart.  
by thy side!      Ni - ta Jua - ni - ta!      Be my own fair bride!

# Forsaken.

127

Koschat

*Lento*

*pp*

For - sak - en, for - sak - en, for - sak - en am I: Like a  
A mound in the churchyard, that blos - soms hang o'er; It is

*mf*  
*pp*

stone in the cause-way my bur - ied hopes lie; I go to the  
there my love sleep-eth, to wak - en no more; 'Tis there all my

churchyard, my eyes fill with tears; And kneeling I weep there, Oh, my  
foot-steps, my pas-sions all lead; And there my heart turn-eth; I'm for-

*cresc.* *f* *p*

*cresc.* *f* *p*

love, loved for years; And kneeling I weep there, Oh, my love, loved for years.  
sak - en in - deed; And there my heart turneth; I'm for - sak - en in - deed.

*cresc.* *f* *p*

## Levee Song.

**SOPRANO & ALTO** **QUARTET**

**TENOR & BASS**  
**SOLO**

I once did know a girl named Grace

Im wuk-kin' on de

**QUARTET**

le-vee; **SOLO** O' wuk-kin' on de le-vee.

She done brung me to dis sad dis-grace

**CHORUS**

I been wuk-kin' on de rail-road All de live-long day;

I been wuk-kin' on de rail-road Ter pass de time a-way.

Doan'yuh hyah de whis-tle blow-in? Rise up so uh-ly in de mawn.

Doan'yuh hyah de cap-'n shout-in, "Di-nah blow yo hawn?" *Fine.*

# Levee Song—CONCLUDED

129

SOLO

Sing a song o' the cit-y; — Roll dat cot-ton - bale; —

*Humming Chorus (Male Voices)*

Nig-gah ain' half so hap-py — As when he's out of jail —

Nor-folk foh its oy - stah - shells, Bos - ton foh its beans, —

Cha'les-ton foh its rice - an' eawn, But foh nig-gahs New Aw - leans.

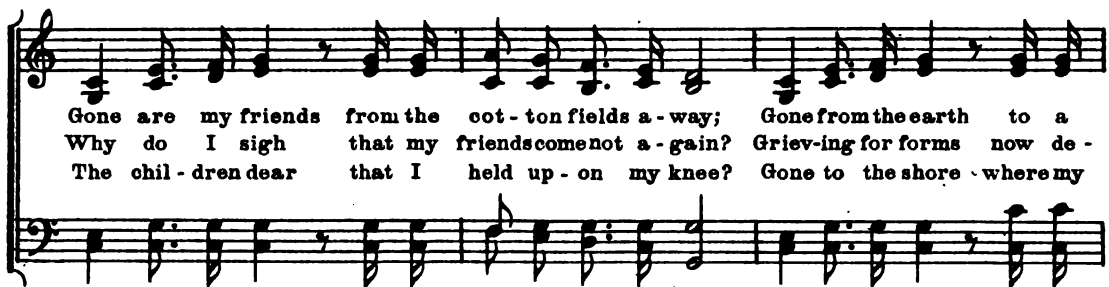
*D.S. Cho*



## Old Black Joe.

*Poco adagio*


Gone are the days when my heart was young and gay;  
 Why do I weep when my heart should feel no pain?  
 Where are the hearts once so hap - py and so free?

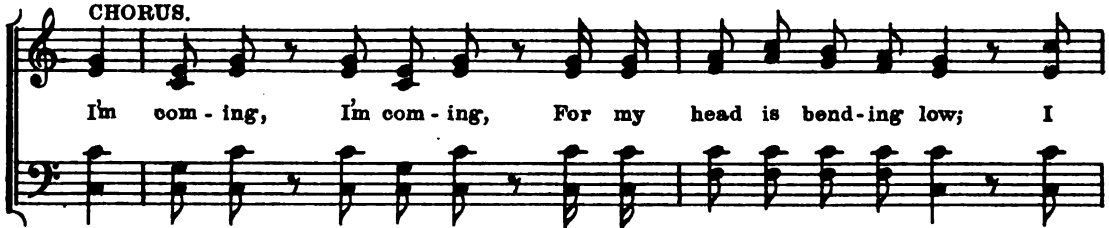


Gone are my friends from the cot - ton fields a - way; Gone from the earth to a  
 Why do I sigh that my friends come not a - gain? Grief - ing for forms now de -  
 The chil - dren dear that I held up - on my knee? Gone to the shore - where my

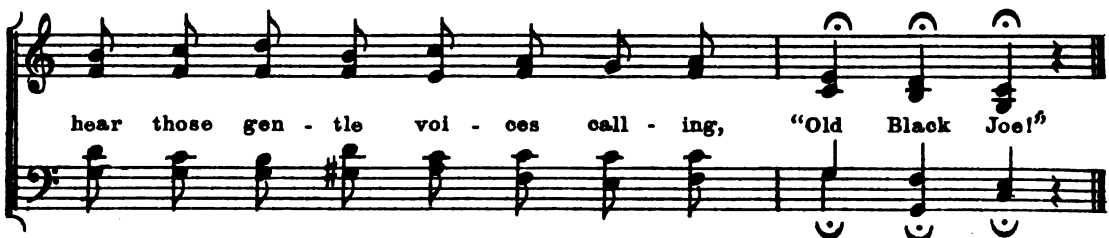


bet - ter land I know, I hear their gen - tle voi - ces call - ing, "Old Black Joe!"  
 part - ed long a - go, I hear their gen - tle voi - ces call - ing, "Old Black Joe!"  
 soul has longed to go, I hear their gen - tle voi - ces call - ing, "Old Black Joe!"

## CHORUS.



I'm com - ing, I'm com - ing, For my head is bend - ing low; I

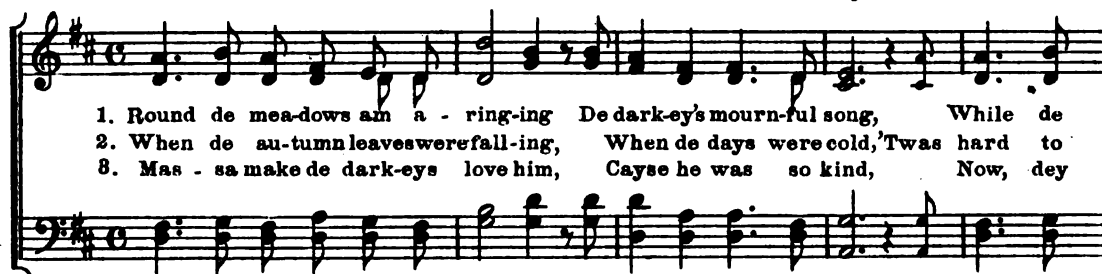


hear those gen - tle voi - ces call - ing, "Old Black Joe!"

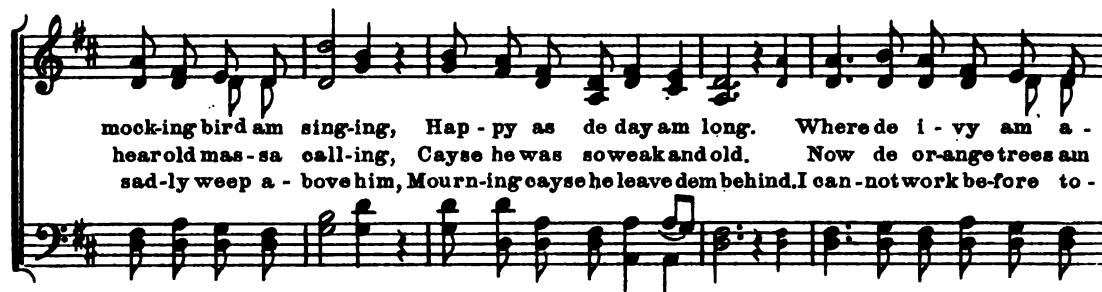
# Massa's in de Cold Ground.

131

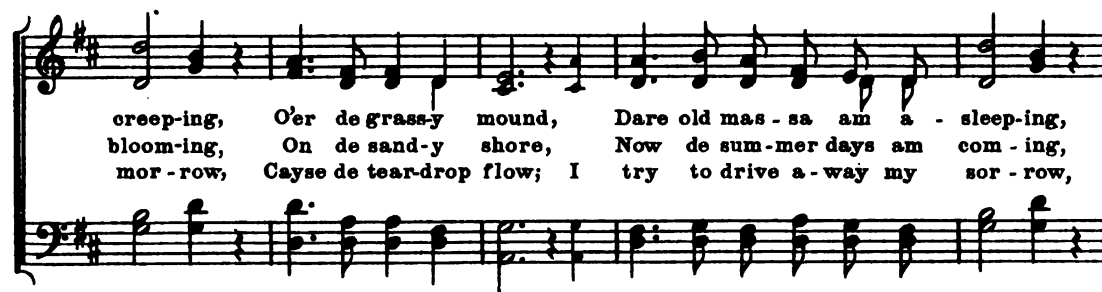
Words & Music by Stephen C. Foster



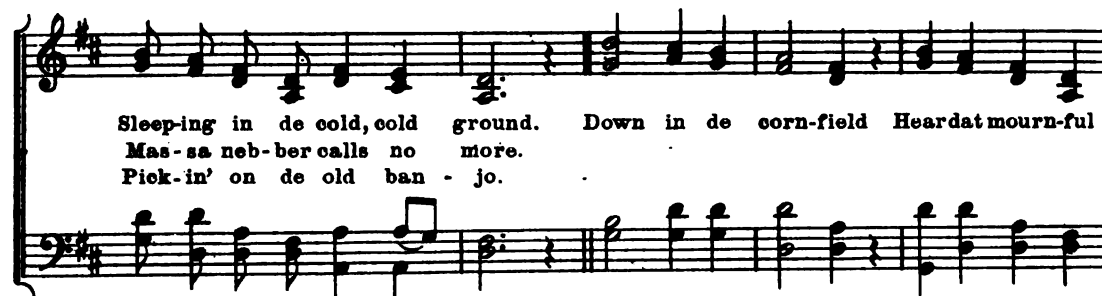
1. Round de mea-dows am a - ring-ing De dar-key's mourn-ful song, While de  
 2. When de au-tumn leaves were fall-ing, When de days were cold, 'Twas hard to  
 8. Mas - sa make de dark-eyes love him, Cayse he was so kind, Now, dey



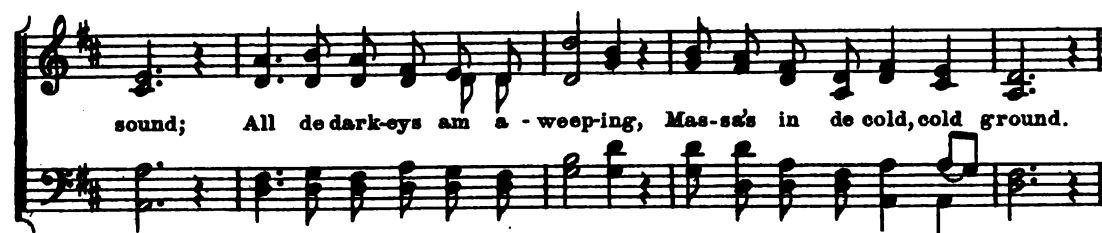
mock-ing bird am sing-ing, Hap - py as de day am long. Where de i - vy am a -  
 hear old mas - sa call-ing, Cayse he was so weak and old. Now de or-an-ge trees am  
 sad-ly weep a - bove him, Mourn-ing cayse he leaved em behind. I can - not work be-fore to -



creep-ing, O'er de grass-y mound, Dare old mas - sa am a - sleep-ing,  
 bloom-ing, On de sand-y shore, Now de sum-mer days am com-ing,  
 mor-row, Cayse de tear-drop flow; I try to drive a-way my sor-row,



Sleep-ing in de cold, cold ground. Down in de corn-field Heard at mourn-ful  
 Mas - sa neb-ber calls no more.  
 Pick-in' on de old ban - jo.



sound; All de dark-eyes am a - weep-ing, Mas - sa's in de cold, cold ground.

# Old Folks at Home.

Written & Composed by Stephen C. Foster

1. { Way down up - on de Swa - nee rib - ber, Far, far a - way,  
All up and down de whole cre - a - tion Sad - ly I roam,

Dere's wha my heart is turn - ing eb - ber, Dere's wha de old folks stay.  
Still long - ing for de old plan - ta - tion, And for de old folks at home. }

## CHORUS.

All de world am sad and drear - y, Eb - 'ry - where I roam;

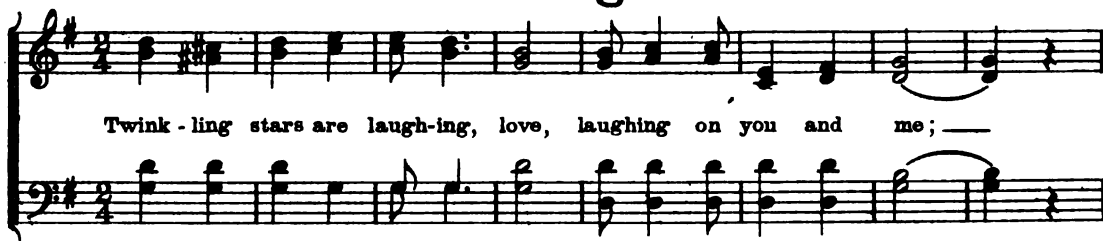
Oh! dark - ies how my heart grows wea - ry, Far from de old folks at home.

All 'round de little farm I wander'd,  
When I was young;  
Den many happy days I squander'd,  
Many de songs I sung.  
When I was playing with my brudder,  
Happy was I;  
O! take me to my kind old mudder,  
Dere let me live and die. Cho.

One little hut among de bushes,  
One dat I love,  
Still sadly to my mem'ry rushes,  
No matter where I rove.  
When will I see de bees a - humming,  
All 'round de comb?  
When will I hear de banjo tumming,  
Down in my good old home? Cho

# Twinkling Stars

133



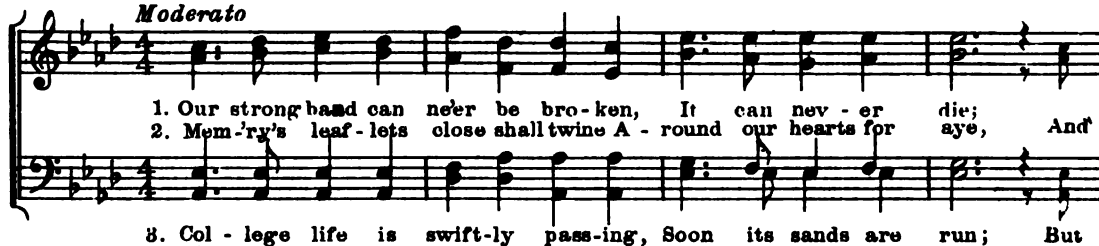
Twink - ling stars are laugh - ing, love, laughing on you and me; —



While your bright eyes look in mine, Peep - ing stars they seem to be.

## Amici. (MALE VOICES)

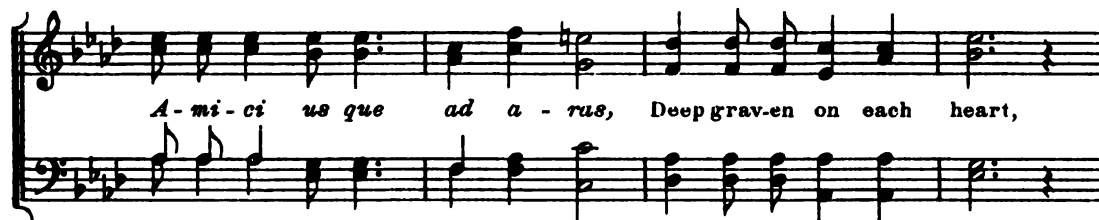
Air in 2d Tenor  
*Moderato*



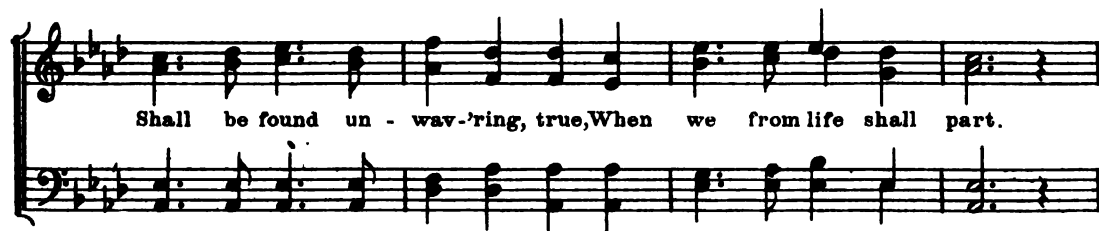
1. Our strong hand can ne'er be bro - ken, It can nev - er die; And  
2. Mem - ry's leaf - lets close shall twine A - round our hearts for aye,  
3. Col - lege life is swift - ly pass - ing, Soon its sands are run; But



Far sur - pass - ing wealth un - spo - ken, Sealed by friend - ship's tie.  
waft us back, o'er life's broad track, To plea - sures long gone by  
while we live we'll ev - er cher - ish Friend - ships here be - gun.



A - mi - ci us que ad a - rus, Deep grav - en on each heart,



Shall be found un - wav - ring, true, When we from life shall part.

## Maid of Athens.

Words by Lord Byron

Music by H. R. Allen

*Andante con molto espressione*  
*mp*

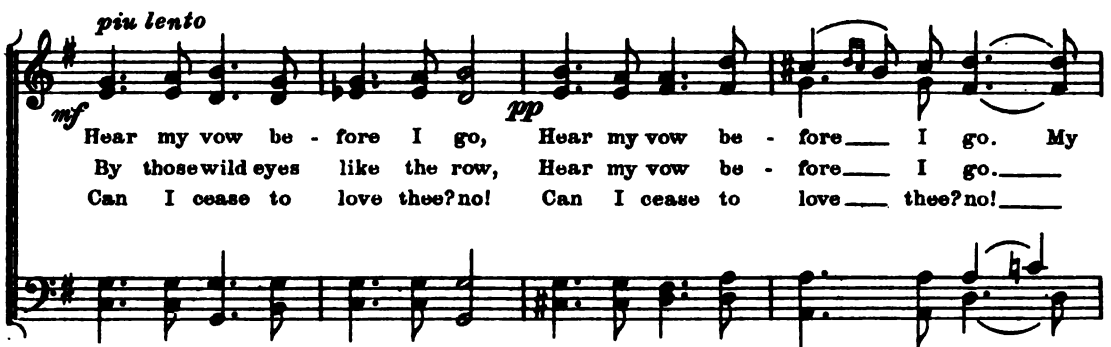


Maid of Ath-ens, ere we part      Give, O, give me back my heart!  
 By those tress-es un-con - fined,      Wooed by each E-ge - an wind,  
 Maid of Ath-ens, I am gone,      Think of me, sweet, when a - lone,



Or since that has left my breast,      Keep it now and take the rest!  
 By those lids whose jet - ty fringe,      Kiss thy soft cheek's blooming tinge,  
 Though I fly to Is - tam - bol,      Ath-ens holds my heart and soul

*piu lento*  
*mf*      *pp*



Hear my vow be - fore I go,      Hear my vow be - fore — I go. My  
 By those wild eyes like the row,      Hear my vow be - fore — I go. —  
 Can I cease to love thee? no!      Can I cease to love — thee? no! —

*con tenerezza*  
*p*



life,      I love thee,      My dear-est life,      I love thee!  
 Zo - e nou, sas a-gap-o!      Zo - e nou, sas a - gap - o!

# Maid of Athens CONCLUDED.

135

My life, — I love but thee!  
Zo - e mou, — sas a - ga - po!

*cresc.*

Hear my vow be-fore I go,  
Hear my vow be-fore I go,  
Can I cease to love thee? no!

My life, I love — but thee!  
Zo - e mou, sas a - - ga - po!

*pp*

## Meerschaum Pipe.

*mf.*

1. Oh, who will smoke my meerschaum pipe? Oh, who will smoke my meerschaum pipe? Oh,  
BASSES. Meerschaum pipe, BASSES. Meerschaum pipe,

*mf.*

who will smoke my meerschaum pipe? When I am far a - way? A - men  
BASSES. Some oth-er man!

*cresc.*

*Unison*

*cresc.*

2. Oh, who will wear my stove-pipe hat?  
Some other man, will if he can
3. Oh, who will buy my cast-off boots?  
Allie Bazan or Johnnie Moran.
4. Oh, who will take my girl to ride?  
Allie Bazan or Johnnie Moran or Jimmy  
M<sup>c</sup> Cann.

5. Oh, who will squeeze her snow-white hand?  
Allie Bazan or Johnnie Moran or Jimmy  
M<sup>c</sup> Cann, Of Kalamazoo.
6. Oh, who will kiss her ruby lips?  
Allie Bazan or Johnnie Moran or Jimmy  
M<sup>c</sup> Cann, Of Kalamazoo, Michigan.  
Amen.

# Dear Evelina, Sweet Evelina.

*Allegretto*



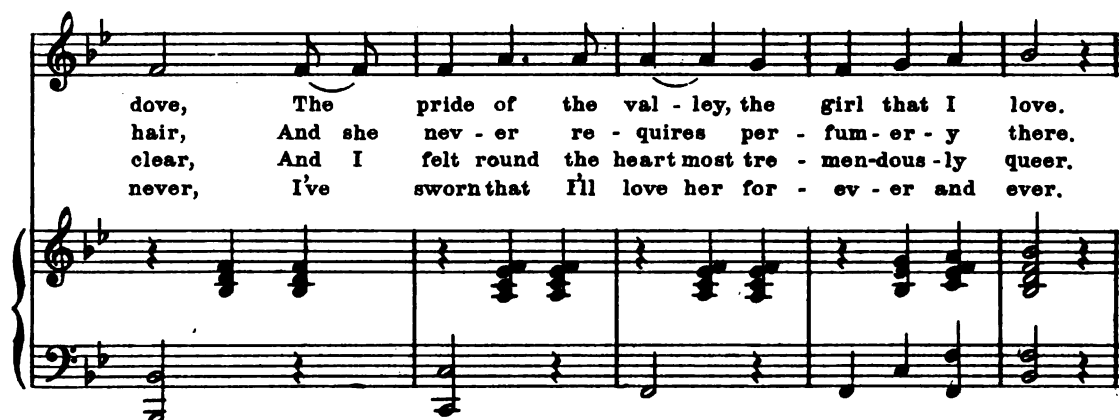
1. Way down in the mead - ow where the li - ly first  
 2. She's fair as a rose, like a lamb she is  
 3. Ev - e - li - na and I one fine eve - ning in  
 4. Three years have gone by and I've not got a

blows, Where the wind from the moun - tains ne'er ruf - fles the  
 meek, And she nev - er was known to put paint on her  
 June Took a walk all a - lone by the light of the  
 dollar; Ev - e - li - na still liyes in that green, grass-y

rose; Lives fond Ev - e - li - na, the sweet lit - tle  
 cheek; In the most grace - ful curls hangs her rav - en black  
 moon; The plan - ets all shone for the heav - ens were  
 holler; Al - though I am fa - ted to mar - ry her

# Dear Evelina, Sweet Evelina—CONCLUDED.

137



dove, The pride of the val - ley, the girl that I love.  
 hair, And she nev - er re - quires per - fum - er - y there.  
 clear, And I felt round the heart most tre - men - dous - ly queer.  
 never, I've sworn that I'll love her for - ev - er and ever.

CHORUS



Dear Ev - e - li - na, sweet Ev - e - li - na, My love for



thee shall nev - er, nev - er die; Dear Ev - e - li - na,



sweet Ev - e - li - na, My love for thee shall nev - er, nev - er die.



# The Dutch Company

(WARBLE)

O when you hear the roll of the big bass drum Then you may know that the  
When Greek meets Greek, then comes the tug of war, When Deitch meets Deitch then comes the

Dutch have come,  
la - ger bier, For the Deitch com - pa - ny is the best com - pa - ny, That

ev - er came o - ver from Old Ger - ma - ny. Ho - ra, ho - ra,

ho - ra, la, la, la, la, Ho - ra, ho - ra, ho - ra, tra la, la, la,

tra, la, la, la, lae, tra, la, la, la, lae, Heis mine oys - ter rau.

# The Dutch Company—CONCLUDED.

139

*Warble*

Tweed-leum, trie, trei, tru, trie, trei, tru, trie, trei, tru,

*pp*

Tweed-leum, trie, trei, tru, trie, trei, tru, trie, trei, tru,

tweed-leum, trie, trei, tru, trie, trei, tru, tra-la, e - de, de.

*fs*

tweed-leum, trie, trei, tru, trie, trei, tru, tra-la, e - de, de.

## Football Toast.

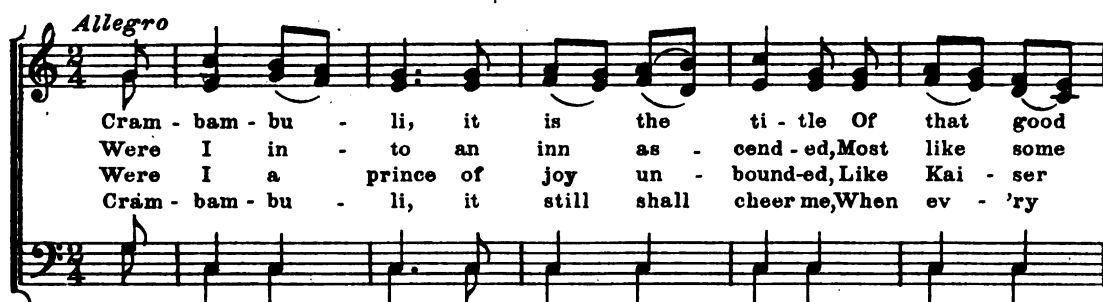
*Melody in 1st Tenor.*

From Mad - i - son's hill we comewith a will, And cheer for the Car - di -

nal; We growmentall who play foot ball, Let all of us give them a yell.

## Crambambuli.

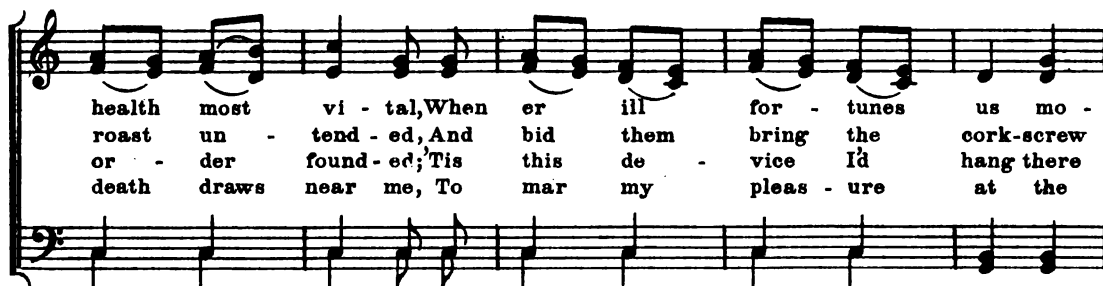
*Allegro*



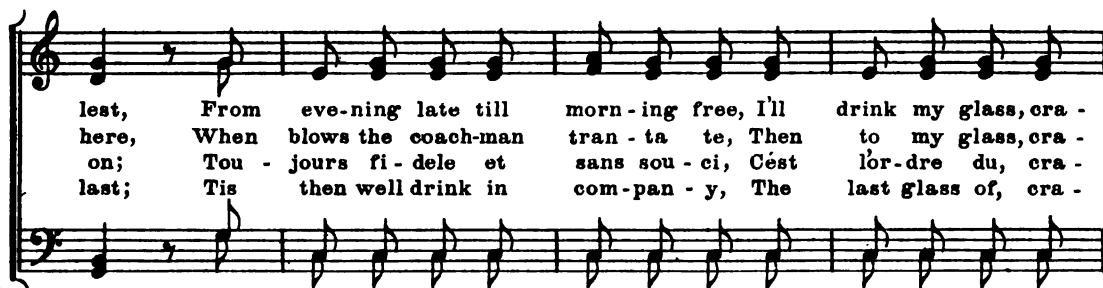
Cram - bam - bu - li, it is the ti - tle Of that good  
 Were I in - to an inn as - cend - ed, Most like some  
 Were I a prince of joy un - bound - ed, Like Kai - ser  
 Cram - bam - bu - li, it still shall cheer me, When ev - 'ry



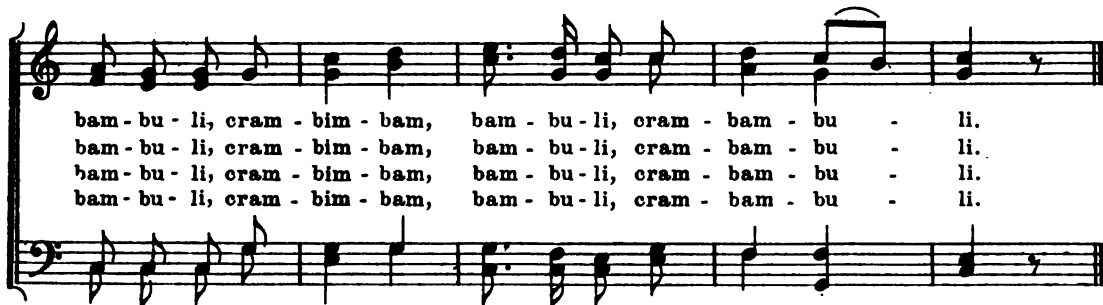
song we love the best; It is the means of  
 no - ble cav - al - ier, I'd leave the bread and  
 Max - im - il - i - an, For me were there an  
 oth - er joy is past; When o'er the glass, friend,



health most vi - tal, When er ill for - tunes us mo -  
 roast un - tend - ed, And bid them bring the cork - screw  
 or - der found - ed; 'Tis this de - vice I'd hang there  
 death draws near me, To mar my pleas - ure at the



lest, From eve - ning late till morn - ing free, I'll drink my glass, cra -  
 here, When blows the coach - man tran - ta te, Then to my glass, cra -  
 on; Tou - jours fi - dele et sans sou - ci, C'est l'or - dre du, cra -  
 last; 'Tis then well drink in com - pan - y, The last glass of, cra -



bam - bu - li, cram - bim - bam, bam - bu - li, cram - bam - bu - li.  
 bam - bu - li, cram - bim - bam, bam - bu - li, cram - bam - bu - li.  
 bam - bu - li, cram - bim - bam, bam - bu - li, cram - bam - bu - li.  
 bam - bu - li, cram - bim - bam, bam - bu - li, cram - bam - bu - li.

# The Quilting Party

141

*Andante*

*p*

In the sky the bright stars glit-ter'd, On the bank the pale moon  
On my arm a soft hand rest-ed, Rest-ed light as o - cean  
On my lips a whis-per trem-bled, Trem-bled till it dared to  
On my life new hopes were dawn-ing, And those hopes have lived and

*pp*

shone;  
foam;  
come;  
grown;

And 'twas from Aunt Di-nah's quilt-ing par-ty, I was see-ing Nel-lie home—

CHORUS.

I was see-ing Nel-lie home, I was see-ing Nel-lie home; And 'twas  
from Aunt Di-nah's quilt-ing par-ty, I was see-ing Nel-lie home.

## Dear Varsity.

Air: O, Tannenbaum

O Var - si - ty dear Var - si - ty, We sing thy prais - es

ev - er, O Var - si - ty dear Var - si - ty, Thy

glo - ry per - ish nev - er! Through storm and calm we

oling to thee, We sing thy name dear Var - si - ty, O

Var - si - ty dear Var - si - ty, Thy glo - ry live for - ev - er.

# Soldier's Farewell.

143

*Andante*

1. How can I bear to leave thee, One part-ing kiss I give thee; And  
 2. Ne'er more may I be - hold thee, Or to this heart en - fold thee; With  
 8. I think of thee with long-ing, Think thou when tears are throng-ing, That

then what-e'er be - fall me, I go where hon-or calls me. Fare - well, fare -  
 spear and pen - non glanc-ing, I see the foe ad - vanc-ing.  
 with my last faint sigh-ing, I'll whis-per soft when dy - ing.

*cresc.*

well, my own true love, Fare-well, fare - well, my own true love

## Stein Song.

For it's always fair weather  
 When good fellows get to gether  
 With a team that won't waver  
 Till the championship we hold  
 For it's always fair weather  
 When good fellows get to gether  
 Wisconsin forever!  
 And her foot ball heroes bold.

## Ching-A-Ling.

WHISTLE.

BAR. SOLO.

We rev-el in song, in Spain we be-long,  
We charm and en-trance all men in the dance,  
TEN.

CHORUS La, la, la, la, la, la, la, la, la, la, la, la,  
BASSES.

Far o'er the o-ccean, when Lu ci fers star Shines clear in the east we re-  
Come they from near us or come they from far We dance and we glide while

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

turn from the feast, To the tune of our light gui-tar. Ha! Ha!  
loud far and wide Sounds the tune of our light gui-tar. Ha! Ha!

la, la, la, la, la, la, la, la, la, la, la, la, Ha! Ha!

# Ching-A-Ling—CONCLUDED.

145

CHORUS



Ching-a-ling-a-ling, ching-a-ling-a-ling Ha, ha, ha, ha, These were the words which we

Ching-a-ling-a-ling, ching-a-ling-a-ling Ha, ha, ha, ha, These were the words which we



heard from a - far. Ching - a - ling - a - ling, ching - a - ling - a - ling,

heard from a - far. Ching - a - ling - a - ling, ching - a - ling - a - ling,



Ha, ha, ha, ha, To the tune of our light gui - tar. Ha! ha!

Ha, ha, ha, ha, To the tune of our light gui - tar. Ha! ha!



## Jingle, Bells.

Arr. by George Rosey

*Allegro*

1. Dash-ing thro' the snow, In a one-horse o - pen sleigh;  
 2. A day or two a - go I thought I'd take a ride; And  
 3. Now the ground is white; Go it while you're young;

*staacc.*

O'er the fields we go, Laugh-ing all the way; —  
 soon Miss Fan-nie Bright Was seat-ed by my side. — The  
 Take the girls to - night, And sing this sleigh-ing song. — Just

Bells on bob-tail ring, Mak-ing spir-its bright; What  
 horse was lean and lank; Mis-for-tune seem'd his lot; He  
 get a bob-tail'd bay, Two-for-ty for his speed; Then

# Jingle, Bells—CONCLUDED.

147

fun it is to ride and sing A sleigh-ing song to - night!  
got in - to a drift - ed bank, And we, we got up - sot.  
hitch him to an o - pen sleigh, And crackyou'lltake the lead

This system contains the first two lines of the song. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staff.

## \* CHORUS

Jin-gle,bells! jin-gle,bells! Jin-gle all the way! Oh!what fun it is to ride In a

This system contains the first line of the chorus. It continues with the same musical notation as the first system, with the vocal melody and piano accompaniment. The lyrics are written below the vocal staff.

one-horse o - pen sleigh! Jin-gle,bells! jin-gle,bells! Jin-gle all the way!

This system contains the second line of the chorus. It continues with the same musical notation, with the vocal melody and piano accompaniment. The lyrics are written below the vocal staff.

Oh!what fun it is to ride In a one-horse o - pen sleigh!

This system contains the third line of the chorus. It concludes the piece with the same musical notation, with the vocal melody and piano accompaniment. The lyrics are written below the vocal staff.

# Sweet and Low.

Alfred Tennyson

J. Barnby

*Larghetto*

*mp* SOP. & ALTO.

Sweet and low, sweet and low, Wind of the west - ern  
Sleep and rest, sleep and rest, Fa - ther will come to thee

*mp* TEN. & BASS.

sea; Low, low, breathe and blow,  
soon; Rest, rest on moth - er's breast, *sf*

*p*

Wind of the west - ern sea; O - ver the roll - ing  
Fa - ther will come to thee soon; O - ver the roll - ing  
Fa - ther will come to his

*p*

O - ver the roll - ing  
Fa - ther will come to his

## Sweet and Low—CONCLUDED.

wa - ters go, Come from the dy - ing moon and blow,  
 babe in the nest, Sil - ver sails all out of the west,

wa - ters go, Come from the moon and blow,  
 come to his babe, Sil - ver sails out of the west,  
 wa - ters go, Come from the dy - ing moon and blow,  
 babe in the nest, Sil - ver sails all out of the west,

wa - ters go, Come from the moon and blow,  
 babe in the nest, Sil - ver sails out of the west,

Blow him a - gain to me, While my lit - tle one,  
 Un - der the sil - ver moon: Sleep, my lit - tle one,

while my pret - ty one sleeps.  
 sleep, my pret - ty one, sleep.

## Rosalie

*Tempo di Valse*

Launce Knight.

The piano introduction is in 2/4 time, marked *Tempo di Valse*. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a whole note B-flat, followed by a half note A, and then a quarter note G. The bass line consists of a series of chords: B-flat major, A minor, G major, and F major. The introduction ends with a forte (*fz*) dynamic marking.

The first system of the song features a vocal melody and piano accompaniment. The vocal line is in 2/4 time, starting with a half note B-flat, followed by a half note A, and then a quarter note G. The piano accompaniment consists of a series of chords: B-flat major, A minor, G major, and F major. The lyrics are: "Im Pierre de Bon-ton de Par-is de Par-is I drink my di-I go to the fete de Mar-quise de Mar-quise I go and make".

The second system of the song features a vocal melody and piano accompaniment. The vocal line is in 2/4 time, starting with a half note B-flat, followed by a half note A, and then a quarter note G. The piano accompaniment consists of a series of chords: B-flat major, A minor, G major, and F major. The lyrics are: "vine Eau de vie Eau de vie As I ride out each day in my love at my ease at my ease I go to her pere and de-".

The third system of the song features a vocal melody and piano accompaniment. The vocal line is in 2/4 time, starting with a half note B-flat, followed by a half note A, and then a quarter note G. The piano accompaniment consists of a series of chords: B-flat major, A minor, G major, and F major. The lyrics are: "lit-tle cou-pe I tell you Im some-thing to see. mand for my own The hand of my sweet Ro-sa-lie."

# Rosalie CONCLUDED.

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Chorus.

But I care not what others may say, — I'm in love with Ro - sa - lie.

Charm-ing Rose, pret-ty Rose, — I'm in love with my Ro-sa - lie. —

## Long May She Live, Wisconsin Fair.

Long may she live, Wis - con - sin fair; Wis - con - sin fair; Long may she

live, Wis - con - sin fair; Wis - con - sin fair; Long live; Long may she live, Long

live Long may she live, Wis - con - sin fair! —

# Good - Night, Beloved.

Words by LONGFELLOW.

Music by W. G. STREED.  
Written for the '95 Glee Club.

Good - night, good-night, be - lov - ed, I come to watch o'er thee; Good-

night, good-night, be - lov - ed, I come to watch o'er thee;  
I come to

*Fin.*  
I come, I come to watch o'er thee; I come to watch, I come, I  
watch,

*Dim.* *A tempo.*  
come to watch o'er thee; To be near thee, to be near thee, a-  
o'er thee;

lone is peace for me. Thine eyes are stars of morn - ing, Thy

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**Good-Night, Beloved—CONCLUDED.**

lips are crim-son flow - ers; Good - night, good-night, good - night,  
Good-night, good-night,

*Re.*

While I count the wea - ry hours. Good-

While I count the wea - ry hours,

*A tempo.*

night, good-night, be - lov - ed, I come to watch o'er thee; To be

near thee, to be near thee, a - lone is peace for me. Good-

Good - night, . . .

night, good-night, good - night, good-night, good - night.

..... good - night,.... good - night,.... good - night,... good-night, good - night.



# Es ist bestimmt in Gottes Rat

MENDELSSOHN

*Ziemlich langsam*

*mf* 1. Es ist be - stimmt in Got - tes Rat, dass  
 2. So dir ge - schenkt ein Knösp - lein was, so  
 3. Und hat dir Gott ein Lieb be - schert und

man vom Lieb - sten was man hat, muss schei - den  
 thu' es in ein Was - ser-glass; doch wis - se  
 hältst du sie recht in - nig wert, die dei - ne

wie - wohl doch nichts im Lauf der Welt dem Her - zen ach, so  
 blüht mer - gen dir ein Rös - lein auf, es welkt wohl schon die  
 es wird wohl we - nig Zeit nur sein, so lässt sie dich so

*mf* *p*

# Es ist bestimmt in Gottes Rat CONCLUDED

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*sf* *p* *pp*

sau - er fällt, als schei - den ja schei - den.  
 Nacht da - rauf, das wis - se ja wis - se.  
 gar al - lein; dann wei - ne ja wei - ne.

*f* *rit.* *a tempo*

4. Nun musst du mich auch recht ver - steh'n ja ,

*mf* *cresc.* *f* *mf*

recht ver - steh'n, wenn Men - schen aus - ein - an - der geh'n, so sa - gen sie: Auf

*p* *pp*

Wie - der - seh'n, auf Wie - der - seh'n auf Wie - der - seh'n.



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